The Builder.

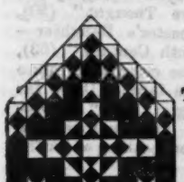
VOL. XLII. No. 2062. SATURDAY, MAY 6, 1882.

ILLUSTRATIONS.

Old Custom House at Kitzingen 548
The Tomb of Mr. and Lady Mildred Beresford-Hope, Kilndown Church, Kent.—Mr. R. H. Carpenter and Mr. B. Ingelow, Architects 550
Welcombe Hall, Warwickshire, the Residence of R. N. Phipps, Esq., M.P. (Double-page Engraving).—Mr. Thos. Newby, Architect 552
Hyde Park Corner Improvement Scheme 555
Wing of the Cloisters of the Franciscan Convent, Bellpuig, Spain 557

CONTENTS.

The Royal Pilgrims and Holy Sites 547
Pictures at the Royal Academy 538
The Grosvenor Gallery 539
The Opening of the Paris Salon 540
A Primer of Art 541
Here and There in Healthy Hastings 542
De Neuville's "St. Privat" 543
Girtin's Drawings at the British Museum 544
Royal Institute of British Architects: Officers and Council, 1882-1883 544
London Theatres 544
On Some Recent Decisions in Relation to Building Agreements .. 545
"Welcombe" near Stratford-on-Avon 546
The Tomb of Mr. and Lady Mildred Beresford-Hope, Kilndown Church, Kent 546
Hyde Park Corner and Hamilton-place Improvement Scheme .. 548
Old Custom House at Kitzingen 548
Wing of the Cloisters of the Franciscan Convent, Bellpuig 549
Musings on the Merits of some Styles of Architecture 550
The New Church of St. Matthew, Bayswater: Visit of the Architectural Association 551
Architectural Association Soirée 551
The Cradle of Art 551
The Lambeth Art Pottery and Female Employment: Presentation to Mr. Doulton 551
The Late Sir Henry Cole 552
The Latchmere Allotments at Battersea and the New Baths and Wash-houses 552
Conversion of Rowland Hill's Chapel 552
The Special Direction of Art Schools 552
Turner's House, Queen Anne-street 553
The Electric Light in Camberwell and Peckham 553
Lindsay's Improved Treads and Landings 553
New Works in Bristol 553
The Greek Triglyph 553
Building Patents 553
Prosecution of a Builder by an Architect 553
Liability for House-Repairs under the Public Health Act: the Mayor of Sunderland v. Alcock 553
A Question of Liability. Work done to Architect's Orders: Hemers v. Hawkins 554
Amalgamated Society of Carpenters and Joiners 554
Communication from the Strand to Carey-street 554
Architects' Quantities: New Mode of Payment 554
Damp Walls 554
Church-Building News 554
Stained Glass 555
Books: Farnell's Action of Lightning (Lockwood); Transactions of the Brighton Health Congress, 1881 (Marlborough); Wheeler's Familiar Allusions (Chatto & Windus) 555
Miscellanea 555



Royal Pilgrims and Holy Sites.

IT is now some fifteen centuries and a half since a British princess, who became the mother of a Roman emperor, went on pilgrimage to Jerusalem. For 150 years the very existence of that city had been well-nigh forgotten. The Emperor Hadrian had attempted to blot out its very name. He forbade any Jew to come within sight of the place, which he declared to be a Roman colony, under the name of *Ælia Capitolina*. When Constantine overthrew the oracles and temples of the Pagan worship, a temple consecrated to Jupiter stood on the site of the Sacred House. That any tradition as to the identity of any venerated spot, either of the Jewish or of the Christian faith, should have lingered on the ground, may well be regarded as impossible. Certain cardinal features, indeed, had not been obliterated. The Sakhrah, or Sacred Rock, which was held to be the centre of the world, on the summit of the Temple Hill, and some of the vast blocks yet remaining *in situ* in the outer wall of that venerable precinct, even if they had been for a time covered with the fragments of the ruins of the city, it was impossible to mistake. Other features, of not less importance as determining the outline and the plan of the Jerusalem of Herod the Great, have been only recovered, by the aid of the pick and of the spade, within the last dozen years. One or two problems yet await the reply which the jealousy of the local authorities has hitherto prevented the scientific English explorer from obtaining. Speaking with all deference to the feelings of those who attach a profound reverence to the supposed identification of certain spots made by the Empress Helena, it is undeniable that the methods of discovery on which alone the archæologist now relies were not in vogue in her days. By no means that were not miraculous could Helena and her attendants have been assured of the identity of spots since decorated with holy titles. And we are not aware that it has ever been stated that any direct miraculous testimony, of a topographical nature, was thought to be forthcoming at the time of the pilgrimage of the empress.

Royal and illustrious personages, of either sex, members and kinsfolk of the House of England, have trodden in the footsteps of St. Helena, and worshipped in the cathedral reared by her son. Robert Duke of Normandy, and Stephen Count of Blois, the first a son and a brother, the second a father, of English kings, accompanied Godfrey of Boulogne in the band of Crusaders led by Raymond of Toulouse. Eighty-eight years after its capture by Godfrey, Jerusalem was recaptured by Saladin; and the brief Latin kingdom of Jerusalem came to an end. Four years later Richard Lionheart took the cross in the third Crusade. Lingering on his way, to conquer and to give away the island of Cyprus, Richard at length arrived in Palestine, and, in concert with Philip Augustus of France, took Acre. But he never set foot in Jerusalem, although he burst into tears the only time he came within sight of its walls. In 1248 King Saint Louis sailed from Aigues-mortes in Languedoc. He was followed by 50,000 men, and by 2,800 knights. Of the latter only 100 reached Acre. The king remained four years in the Holy Land. In 1268 he started on the eighth and last Crusade; but on his way he died in Africa, on the morrow of St. Bartholomew, in the year 1270. On the 4th of May in that same year Prince Edward of England, the son and heir of King Henry III., embarked at Portsmouth for the Holy Land, where he hoped to meet the King of France. He did not return to England till 2nd May, 1274, a year and nearly six months after his father's death.

From the time of King St. Louis to that of Queen Victoria the pilgrim has succeeded the Crusader as a visitant of the Holy Land. The very face of society has been re-cast. Christendom has been rent by a mighty schism; Christianity has been rejected, and restored, and is again fiercely menaced, in France. The belief in the efficacy of pilgrimage has now few votaries left in England. But pilgrims still seek the Holy Land in tens of thousands. As a traveller, rather than as a pilgrim, 590 years after the Crusade of his ancestor Prince Edward, Albert Edward Prince of Wales was the only member of the Royal House of England who, until the present year, set foot within the walls of Jerusalem.

And yet, of all this long and illustrious series of Royal pilgrims, it is probable that the youthful Prince to whom the ancient rules of chivalry would accord the title of the Duke of Cornwall, together with his brother, Prince George of Wales, have been the first of their line and kin who have gazed on the tomb of Christ. Without affecting to speak with any certitude on a subject of which the poetic aspect is, perhaps, safer for us to approach than the historic, let us give the reasons for this suggestion.

Jerusalem on the north, without the wall, was surrounded in the time of Titus with gardens and vineyards (Wars, v. 2, 2). Directly to the north of the excavation now called the Royal Caverns, at an elevation of 2,550 ft. above the Mediterranean, is figured in the map of ancient Jerusalem (in Conder's "Handbook to the Bible"), the Beth-ha-Sekilah, or place of stoning. This spot is said in the tract Sanhedrin of the Talmud to have been "without the Beth Din, or place of judgment. It was at a sufficient distance from the seat of the tribunal which sat in the precincts of the temple mountain, to render it necessary to keep a horseman in waiting, in case any evidence that might cause a reversal of the sentence should reach the judges before the execution took place. The injunction in Leviticus (xxiv. 14) is cited in the Mishna as determining the position of the spot "without the camp." The stone, from which the criminal was precipitated, was "twice the height of a man" (San. vi. 4), *i.e.*, 11 ft. or 12 ft high. The corpse was hung on a gallows (*Idem*). There is a difference among the sages whether the gallows was a fixture or not. This part of the punishment of lapidation is also based on the Pentateuch (Deut. xxi. 22, 23). A special place of sepulture was provided by the Sanhedrin for the bodies of the criminals there executed. Without insisting on the close relationship between the upright post, or "Ensign," named in the Mishna, with its crosspiece, and the Roman σταυρος, it is clear that there was a close affinity between the Jewish suspension of the lapidated criminal and the more brutal Roman crucifixion. "The Jews of Jerusalem still point out the site at the cliff, north of the Damascus Gate, where is a cave now called 'Jeremiah's Grotto.' . . . It is within 200 yards of the wall of Agrippa, but was certainly outside the ancient city. It is also close to the gardens and the tombs of the old city, which stretch northwards from the cliff; and it was close to the main north road, in a conspicuous position, such as might naturally be selected for a place of public execution" ("Handbook to the Bible," p. 356). And the configuration of the ground, and probable course of the ancient roads, are such as to explain the need of a mounted messenger to cover the distance between the spot and the court-house in the temple precinct.

The only link that is here wanting is due to the fact that the Gospels do not expressly state that the crucifixion took place at the usual scene of public execution. But although the technical form of the condemnation by Pilate was for sedition against the Roman rule, the execution of two civil offenders took place at the same time and place. And the reflection has irresistible weight that a Roman procurator who was desirous, as Pilate at that time was, to keep on good terms both with the Sanhedrin and with the common people, would have carefully avoided giving a shock to the most fixed sentiment of the Jewish mind,—the dread of pollution by contact with the body of the dead,—by conducting an execution at any other spot. On these grounds it may be regarded as almost beyond doubt that the crucifixion took place close to the Beth-ha-Sekilah.

It is to that profound Hebrew scholar, and every way estimable man, Dr. Chaplin, of Jerusalem, that Captain Conder ascribes the first identification of the Place of Stoning (Palestine Exploration Fund Quarterly Statement, July, 1881, p. 201). "Another point," says the same officer, "concerning this hillock has been noticed by recent visitors, who have seen

in its outline a resemblance to a skull. This was mentioned to me by the Rev. A. Henderson, but I could not then remember the circumstance. On walking from the north-east corner of Jerusalem towards the rock, I perceived, however, what was meant. The rounded summit and the two hollow cave entrances below do, indeed, give some resemblance to a skull, as may be seen in a photograph taken from this point of view by Lieutenant Mantell, which I now enclose." A print from the photograph is given in the Quarterly Statement.

"Still more interesting," the report continues, "is a discovery which I made about a week ago [7th of June, 1881] of an indisputably Jewish tomb immediately west of the knoll in question. It has only recently been opened, and has not, I believe, been as yet described by any visitor." A minute description of this newly-found tomb follows, accompanied by a plan, for which we refer our readers to the Quarterly Statement cited. The tomb is about 200 yards west of the grotto. It is cut in the rock ("a sepulchre which was hewn out of the rock."—Mark xv. 46. "For the sepulchre was nigh at hand."—John xix. 42). "The outer court, cut in the rock, is 7 ft. square; and two stones are so placed in this as to give the idea that they may have held a rolling stone before the door." ("He rolled a great stone to the door of the sepulchre."—Matt. xxvii. 60. "She stooped down, and looked into the sepulchre, and seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain."—John xx. 12.) The sunken chamber, and the two opposite blocks, as shown on Captain Conder's plan, exactly accord with the above expressions. "On the right" of the entrance, "or north, is a side entrance, leading into a chamber with a single *loculus*, and thence into a cave" (Quar. St., p. 204). Having made a special study of the tombs of Palestine, Captain Conder is of opinion that the one in question belongs to the late Jewish period, that immediately preceding the Christian era. It is not a tomb excavated by Christians, as they used the "rock-sunk" tomb in Palestine. "No Jewish tomb has been found before so close to the ramparts of the modern city on the north, the next nearest being that discovered in 1873, about 300 yards farther north." Fragments of early Byzantine sculpture and pieces of tesselated pavement were dug up near the spot, and are probably fragments of the old church of St. Stephen, the position of which is another indication of the locality of the Place of Stoning.

The discovery of which we have thus briefly indicated the possible import has caused much excitement in Jerusalem. Nor was this diminished by the fear of the impending destruction of the tomb in the extension of the buildings of the neighbourhood. The monument has probably been hidden, and thus preserved, by the construction, by Agrippa, some ten years after the Passion, of the "Women's towers" on the rock. "And thus," concludes Captain Conder, "the sepulchre would no longer be visited, and in course of time its existence was forgotten, until the zealous Helena destroyed the Venus temple on the present site of the Holy Sepulchre Church, and 'beyond all hope' (as Eusebius words it) discovered the rock-cut tomb, which the faithful accepted as the tomb of Christ." A reference to the beautiful physical map of ancient Jerusalem in Conder's Handbook to the Bible shows that the conditions ascribed to Calvary could by no means apply to the locality of the present Church of the Holy Sepulchre, the site of which is proved by the rock levels to have been within the rampart wall of Acra, or Millo, the North-western Hill. If we pay any regard to the true method of archæological research, we have, in one case, every requisite for the identification of the spot fulfilled, while there are insuperable obstacles to the acceptance of the other. On the other hand, ranks the judgment of the Empress Helena and her advisers (whatever it may be worth), founded neither on the facts of survey nor on the lingering, or the explanation, of tradition. Let each reader form his own opinion for himself. At all events, the royal grand-children of her Majesty are the first of the descendants of Alfred who have visited the tomb cut in the rock hard by the place of public execution for Jerusalem. One result of signal value has already been secured to the archæologist by the visit of the royal Princes to Palestine. The Haram at Hebron, the most jealously guarded site in Syria, has been open to their inspection, and thus the next Quarterly Statement of the Palestine Exploration Fund will be enriched by a report from Captain Conder on a spot which the expedition party has long been anxious to penetrate.

PICTURES AT THE ROYAL ACADEMY.

THE Academy exhibition this year has the advantage,—for such we always think it is,—of possessing one work which is undeniably the central one of the year, the President's "Phryne at Eleusis" (307). There has been an absurd mistake made in a good many quarters, in supposing that this represents the sensational incident of Phryne disrobing before her judges, as an appeal to their clemency. The occasion which suggested the picture is when Phryne was ordered, not by the caprice of an advocate, but as a kind of pious ordinance, to display her figure to the spectators at the sacred festival at Eleusis, as the highest embodiment of beauty. Sir F. Leighton's Phryne is a brown woman,—a colour for which we do not understand the reason, as Phryne was a Greek, and therefore a white woman; and the figure has certainly not much of the texture of flesh and blood: in both these respects it is conventional; on the other hand, the drawing is very fine, the figure and face of a noble type; the combination of the figure with the red and green draperies, the white marble Doric columns, and the deep blue sea beyond, forms a very fine harmony of colour, and there is unquestionably a great style about the painting, which raises it quite above the ordinary prosaic and realistic level of the art of the present day. In other respects, Sir. F. Leighton is exceptionally strong this year. In Gallery I. his "Wedded" (71) is a general attraction, and is a beautiful painting in every sense. It represents a moment of tenderness between a wedded pair, the woman throwing back her head on her husband's shoulder, with an expression which is beautifully characteristic of the supposed situation, embodying deep affection in which passion is subordinate. There is something unsatisfactory and puzzling to the eye in the perspective of the sea margin seen through the arch behind, which might easily be ameliorated. In the same room we have "Day Dreams" (56), a figure with a beautiful face and hands, in warm drapery, backed by an Indian fabric; and in Gallery XI. we have "Melittion" (1,462), literally the bee, the honey-bearer (for Sir F. Leighton's Greek names to his pictures always have a relation to the subject), a woman with a face of magical beauty, heavily draped in warm cream-toned drapery, with a golden honey-jar under one arm.

Next to the Leighton pictures we should place in interest Mr. J. D. Linton's beautifully-executed work, "The Banquet" (609), one of the series which he is painting representing the life of a soldier of the sixteenth century. We noticed last year the fine feeling and painting of another of the series, where the young knight is being consecrated in the church. The present picture must be thought of in connexion with that to appreciate its significance. Here we see the knight in the gay world, at a Florentine banquet, looking at a dance executed in the centre of the inlaid marble floor, by a girl who seems really to bound in her dancing, as she sways in the air with outstretched arms. The courtly men and beautiful women round the table are each a study in themselves, as well as the minor characters and the accessories. It is one of the most finely and conscientiously painted things that has been seen on the Academy walls. Having mentioned this somewhat exceptional work out of its order, we will now go back to the beginning of things, and pick out the principal figure-subjects of the exhibition, purposely omitting for the present the portraits, which we will look at separately afterwards. Mr. Marcus Stone's "Il y en a toujours un Autre" (5) has the honour of having been purchased out of the Chantrey Fund, a selection that gives to the work an importance which we hardly think it would have acquired in the exhibition on its own merits. There is considerable, but rather artificial, finish about it, but it is interesting neither in subject nor in treatment. The two persons are commonplace and characterless. Mr. Pettie makes a considerable show in this room by his two pictures on the line, Eugene Aram discoursing to the schoolboy (18), and "The Duke of Monmouth's Interview with James II." (30), as described by Macaulay. In the first the face of Aram is a failure,—in fact, is not sufficiently made out in its expression, but that of the boy is very good; the second is a clever and successful, but very repellent picture of the abject prostration of Monmouth, whose figure, in its awkward and difficult attitude, is exceedingly well drawn. The king's cold-hearted nonchalance is well portrayed, and it is a pity that the artist did not rest his repute for this year on these two pictures, without adding his large one in Gallery III.,—"The Palmer,"—which is far too large for the subject and most unsatisfactory, and, indeed, what we should venture to call dirty in colour. Mr. Briton Riviere occupies a central position with a very picturesque work, "The Magician's Doorway" (24), where two chained leopards recline in front of a portico of Hindu architecture, apparently studied from the India Museum. Another notable work is Munkacsy's "Avant la Fête du Pape" (64), brilliant in effect, charming in the attitude and character of the children, especially the little one on the floor, but withal harsh in colour and ultra-prosaic in aim. Among other works in this room may be mentioned "Phyllis" (11), by Mr. T. C. Gotch; "A Fugitive Thought" (50), Mr. Marks; "The Burgomaster's Daughter—Skating Costume, Seventeenth Century" (63), Mr. Boughton, in which the costume is more thoroughly painted than the face; "Dolce far Niente" (78), by Mr. Perugini; and "La Brodeuse" (94), by M. Fantin. The landscapes, as well as the portraits, we defer speaking of for the present.

In Gallery No. II. is the smaller of Mr. Croft's battle-scenes, which are now among the annual incidents of the Academy; "A Pause in the Attack, Hougoumont" (102), in which, to say truth, some of the figures seem too much as if suggested by Mrs. Butler's "Quatre-Bras." Mr. Val. Prinsep's "At the Golden Gate" (163) is a curious example of an ideal subject expressed in a most realistic manner; from the broken lamp on the floor the idea of the parable of "the foolish virgins" seems to be intended, but the young woman listening at the door is neither ideal nor dejected, but "fat and well-liking," and the door is a copy of a well-known Moresque metal design. Mr. Joseph Clark's unaffected realism in "Waifs and Strays" (151) is interesting; this is a feeding of street children with philanthropic tea; the faces of the children, and their varied phases of interest in the proceedings, are well studied. The new Associate, Mr. Woods, sends a curious work, "Bargaining for an Old Master" (182); Mr. Woods dates, we perceive, from Venice, and his style is not English: the picture is a bargain with a street *bric-à-brac* dealer, who is backed by a mountain of pots and pans, painted with care and brilliancy. A somewhat similar class of work, also clever but "loud," is "Luncheon Time in a Venetian Sartoria," by Herr Van Haanen (176).

Gallery III. contains, be it said, not a few of those canvasses, obscurely glanced at by the President in his after-dinner speech last week, of which the size in square feet is totally disproportionate to the artistic value or interest. These we will pass, mindful of the restrictions of our own space. Mr. Poynter's one little work, "In the Tepidarium" (224), is a nude study in nearly the same manner and attitude as that in his diploma picture, "The Fortune-teller," which was in a former Academy exhibition, but perhaps not quite equal to it. Mr. Marks's most important picture, "Lord Say brought before Jack Cade" (242), is one of the best things he has done. The calm and half-contemptuous bearing of Lord Say, a thin elderly man in long green mantle, is evidently a puzzle to Cade's boorish followers, who cannot tell what to make of him; and the indecision of attitude and manner in Cade, in spite of his clenched fist, shows that he, too, is cowed to some extent by the superior spirit of the man whom he is insulting. The picture is effectively grouped and full of character. Mr. Orchardson's peculiar quality of colouring is well represented in "Housekeeping in the Honeymoon" (235), and also, in the face of the wife, his characteristic and regrettable carelessness about the modelling of his faces. A good specimen of Mr. Faed (241) is exhibited in a scene representing a small child getting dressed for out-door walking by two women. Mr. Leslie shines in two single-figure pictures, "Molly," and "Sally in our Alley" (281, 282), which make a pleasing contrast, one sad, the other cheerful, on either side of one of the doorways. Mr. Leslie's likeness, standing up in the punt with which he has familiarised us in his charming book about the Thames, is to be seen in a portrait group of artists and amateurs

by Mr. Wells, under the title "Friends at Yewden" (261), a somewhat hard painting, but one in which the likenesses are evidently carefully studied. Among pictures of more poetic aim, Mr. Collier's "Clytemnestra" is predominant (272); she appears coming from the tent after the murder, axe in hand; the face is cruel and repellant enough for the character; the details of ornament of the curtains, the dress, and the long-handled axe, are very carefully painted; the crimson robe in which the figure is clothed from the waist is rather a harsh element in the colouring, nor can it be said that the picture rises to the tragic interest of the subject; but it is a fine attempt, and promises more for the future. Mr. Frank Dicksee's "Love Story" (290), is open to the same comment as some of his previous works. It is of more interest as a study of effect,—moonlight effect in this case,—than for the figures themselves individually considered. There is just a touch of the theatrical about it; it is a stage love-scene, well composed and lighted. "The Wild Swans" (270), by Mr. John Scott, a subject from Hans Andersen's tales, representing Ella carried through the air in a net of willow-wands by swans, has evidently been chosen for the sake of the swans, which are admirably drawn and painted. The figure is stiff in attitude and hard in painting. Mr. Long is represented in the same gallery by a large painting of an Eastern interior, under the title, "Why Tarry the Wheels of his Chariots?" (302). The figure on the floor, with her back to the spectator, which is repeated from a previous work by the artist, is one of the best pieces of drawing in the exhibition; but the picture does not really illustrate the subject. It is an academical picture, for which twenty other titles would have fitted as well.

Mr. Le Jeune's small and unpretending work, "The Little Angler" (329), in Gallery IV., representing two children by the side of a stream, is a charming specimen of truly artistic work, giving interest to a simple subject by dint of perfect execution and harmony of design throughout. It is instructive to compare this careful and delicate painting with the harshly-painted though clever works by some foreign artists which find place on the line in various parts of the exhibition. Two of Mr. Boughton's Dutch scenes find place in this room (342 and 363); the elements and tone of both are very similar; they are very pleasing and harmonious works, but their harmony is attained rather by the omission of detail than by completeness of treatment; the effect is a delicate but a decidedly conventional one. "A Venetian Convent in the Eighteenth Century" (370),—a girls' school, in fact,—by M. Eugène de Blaas, is a clever piece of character, especially in the face of the old nun who, like a cat watching a mouse, listens while one of the girls talks to a male visitor through the grating. Mr. Morris's "Sale of the Boat" (417) is a work of some interest. Mr. A. Moore repeats a charming but almost worn-out decorative effect in his "Dreamers" (407), very pleasing if one had not seen so many others just like it. A small work, by Mr. G. C. Hindley, "Suspicious" (401), should be looked at.

In Gallery V. there is but little among the figure subjects that is interesting. Mr. Reid's "Homeless and Homewards" is the most important work of its class (476); an old motive, the contrast between vagabonds and those who have a home; but the intended pathos of the work is weakened by the very healthy and well-developed figure of the young woman among the strolling musicians; the execution of the picture is excellent. Mr. Walter Field's "Persecuted, but not Forsaken" (448), a preaching meeting of Puritans on Hampstead Heath in 1687, is rather more of a landscape than a figure painting, but its expression consists partly in the gloomy and melancholy appearance of the evening landscape, which seems quite in harmony with the subject. Mr. Horsley's scene on the deck of a passenger-steamer (522) where a faithful Musulman is offering up his prayers in the midst of a critical audience of various nationality, though very hardly painted, exhibits a great deal of clever portrayal of character and manner in the various personages.

"The Favourite—1566" (628), in Gallery VI., is one of the largest and most important works which Mr. Seymour Lucas has produced, though not so interesting in subject as some previous ones. It is the interior of a large wainscoted room where several gentlemen are awaiting the entrance of "the favourite," who is just stepping through a doorway facing the spectator. It is an admirable and solidly painted picture, but there is not sufficient point or expression in the countenances and general behaviour of the personages to suggest their feelings or their part in the scene. Mr. Caton Woodville's "Maiwand—Saving the Guns" (567) is a spirited battle-picture, and the best which this painter has exhibited. Mr. Val. Prinsep's large painting of the "Death of Siward the Strong, Earl of Northumberland" (538), is noticeable as a revival of the old style of "historical painting," which is not often seen now, and, to say truth, it has something of the unreality of the regulation historical painting; it does not take us back to the time it represents; the woman who kneels before the old Earl is, in fact, a modern lady in masquerade. Mrs. Jopling's illustration of the old subject of "Auld Robin Gray" (572) shows a good deal of pathos, and is entirely unaffected in treatment.

Gallery VII. contains some very clever works of exceptional character, conspicuous among which is Mr. Chevalier's "The Convalescent: Interior of a Buddhist Monastery, China" (688); this is not an interior in one sense, it is a terrace scene, where a yellow-vested priest reclines with his legs stretched on a chair before him; beyond is the garden and its green vegetation under the glare of a hot sun; the figures are full of character, and every part of the picture is finished with the greatest care and brilliancy. An interesting study or restoration of Indian architectural detail is given in "Ajunta Caves, A.D. 600" (660), by Mr. J. Griffiths; the strong and brilliant polychromatic decoration is painted with much force. Mr. Long's "The New Fugue" (678) might, we suppose, be ranked as a portrait, though not called so; it is the life-size figure of a fine young woman, in swan's-down tippet and black silk dress, seated at an organ; it is an admirable piece of execution in every part, not least in the painting of the large metal pipes and all the details of the organ; but by a slip in the perspective the player appears to be at the side and not at the centre of the key-board, and is playing with both hands on the lowest octave, which is not the method usually adopted. Miss Hilda Montalba's "Misty Day at Venice" (679) is a clever and original work; Mr. Arthur Hill's "A Dancer" (701) an admirable nude study both in drawing and colouring. Among other works in this room may be mentioned Miss Robinson's "The Visit" (704), two little chits of girls playing propriety on two chairs; Mr. Geo. Reid's "A Publisher at his Desk" (717); Mr. Seymour Lucas's "Disputed Strategy" (745), an argument between two soldiers over a map, a capital little painting; Mr. Carl Schloesser's "Pianissimo" (746), a caution from a singing-master to his pupil; and Miss Jenkins's "The First Kiss" (752), a very pretty picture of two children engaged in precocious love-making.

Why Mr. Dendy Sadler's apparently very clever work, "Friday" (784), as "fast-day" dinner in a monastery, should have been skied as it has been, we see not; far inferior works are certainly on the line in the same room. Miss Alice Havers exhibits a very pleasing work entitled "Trouble" (801), exhibiting the concern of a humble household over a child who seems to have been suddenly taken ill; the mother's face is very expressive in its mingling of maternal concern and business-like ordering. Mr. Eyre Crowe's large work, "The Defence of London in 1643" (840), is to be looked at with respect, of course, but we do not think the artist is as successful on this scale as in the smaller class of works in which he made his reputation. Gallery XI. contains one of Mr. Arthur Hughes's refined and thoughtful works, "The Skipper and his Crew" (1,529), the crew consisting of the wife and little ones saying grace over their meal; there is beautiful colour and feeling in this picture, though it looks a trifle peculiar at first glance. Mr. Long's diploma-work, with an unpronounceable name, "Nouzhatoul-douadat" (1,483) is in this room; it is a fine study of the head of a dark-skinned woman. Mr. Briton Riviere has a "Una and the Lion" (1,432), in which the lion is splendid, but unfortunately Una is quite below the mark. We should not have passed over, by the way, his diploma-work in Gallery V., "The King Drinks," a lion drinking at a pool. Mr. W. Logsdail, in "Orders" and "Buying and Selling on the Rialto" (1,528-30), as well as in some smaller works, exhibits very good painting of architecture.

The Lecture-room is now a Sculpture-room, showing the sculpture with a top-light, for which sculptors may well be thankful. The old sculpture-room becomes a picture gallery, with the light altered to a top one. This is a great improvement; the sculpture-room, as it was, was a ruinous situation for the effect of most of the works placed in it. We shall return to the pictures in another article, only observing in the interim that the exhibition impresses us in the main as a decidedly strong one.

THE GROSVENOR GALLERY.

Of the style of works which have been hitherto most especially characteristic of the Grosvenor Gallery Exhibition, there is this year a smaller proportion than usual, and the general impression created by the exhibition is somewhat different from that which those of previous years have produced. It is not made so much the arena for the display of the thin women with long chins and melancholy faces who form the ideal of beauty with the artists of the "intense" school. Without denying that in the creations in this style by one painter, Mr. Burne Jones, there was much beauty of execution and of colour, and even a considerable, though very monotonous, beauty of idea, we consider it, on the whole, satisfactory that this important annual exhibition should show symptoms of a wider extension of its sympathies, and should be less of the place of exposition of a clique.

Taking the figure-pictures first, the two largest, and in many respects the most important, are Mr. Burne Jones's "The Tree of Forgiveness" (144), and Mr. Julian Story's "The Entombment" (51); and a curious contrast they afford. The former is the attempt to bring out in visible form the legend of Phyllis and Demophoon, of the sudden blossoming again of the human form of the nymph from out of the tree into which she had been metamorphosed, as her lover passed it. We presume this is a repetition, on a larger scale, of a work which was exhibited a good while ago at the Society of Painters in Water Colours, which we did not see, but which was removed from the walls as giving offence to the respectable Philistine; a transaction which was accompanied, naturally enough, by the withdrawal of the painter himself from the Society. In its way this is a fine and passionate work, no doubt, but it serves to illustrate the danger of treating legends of this kind in painting; for that which will very well bear to be told in poetry may become absurd when reduced to the realism of painting. In this case the bursting open of the tree-trunk and the protruding from it of this full-length figure, which we feel could never have been packed inside it, produces a ludicrous effect, in spite of the serious intention, and reduces a poetic legend to a "too solid" prose. As a painting of the figure, it is superior to much of the same artist's figure-painting. "The Entombment," to which we have referred, is a painting of (in one sense) considerable power, representing two or three men descending a rocky path and bearing in their arms and on their shoulders the pale foreshortened figure of the dead Christ. As drawing and painting, it is a work of no common power, but we cannot congratulate the artist upon it. His object seems to have been to reduce the history of the burial of Christ to the plainest and even brutal realism; to treat it as divested of all attempt to render it solemn, pathetic, or impressive. We cannot consider that painting is worthily employed in thus lowering a subject connected with so many solemn and pathetic associations to the level of a mere clever representation of men carrying off a dead body,—it may be that of any one,—without any circumstance of reverence or decorum of any kind. It is a disagreeable picture to see, embodying a coarse and commonplace view of the subject it treats.

Of Mr. Whistler's contributions, his so-called "harmony in flesh-colour and pink" (48), of which we do not see the flesh-colour, is nevertheless, in its peculiar style, a graceful and pleasing portrait, more remarkable for the elegant pose of the figure than for the colour, after all. Other portraits that are here from the same hand are better passed over. Mr. Tadema sends five small works, of which "Early Affection" is, perhaps, the most noteworthy (54). The title is merely derived from the incident of a child pleased with a doll in the foreground. The picture is really a Roman garden-scene, brilliant with bright flowers, and sparkling with light. A marble terminal figure of Pan rises in the midst of the flowers, another white statue gleams through the trees in the

background. "An Audience" (61) shows the beautiful profile faces of two or three Greek girls. The portrait of "Hans Richter" (59) is an admirable specimen of realistic and highly-finished portraiture, and the artist has found another portrait subject exactly to his mind, that of "Herr Ludwig Barnay as Mark Antony" (55), in the midst of his speech, we may suppose, over the body of Cæsar. The face is not that which we should imagine for Antony. The manner of the actor, both his hands pressed to his bosom, is admirable, and the dress and all the accessories, are, of course, thoroughly Roman.

Mr. R. B. Browning's large work, entitled "Labour" (6), cannot be passed over, as the work of a young artist who inherits a great name, and has already shown the ambition to excel in more than one class of subject in painting. The picture is a life-size representation of a young woman of the strongest type of "rude health," coming home barefooted from the field-labour. It is a hardly-painted realistic work, with little sentiment in either the figure or the landscape, and the feet are very clumsily drawn and modelled; yet there is evidence of a power and determination about it which may be the promise of much finer work in time. Mr. Walter Crane's allegorical picture (36) of an angel pleading with Time on his throne for an obliteration of the past, is marked by fine and serious feeling, and is more intelligible than many allegorical pictures; it is very hard in texture, however, and the kneeling figure is not satisfactory in drawing, and certainly not beautiful as a figure. Mr. W. B. Richmond's "Release of Prometheus by Hercules" (57) represents two life-size figures, Prometheus reclined on the rock, and Hercules gazing up after the arrow which he has shot at the vulture. The avenging bird does not appear in the picture: only a feather from it drops across the sky. This is a fine and animated painting in itself, but it is characterised by an effeminacy of manner which is out of keeping with the grandeur of the subject, and by which Mr. Richmond and others of the new school who delight to paint subjects of Greek legend seem to us to weaken the character and ideal of the figures they represent. These are not Prometheus and Hercules; they are figures that are Asiatic rather than Greek; they are sentimental instead of being grand. A practical defect in the Hercules figure is that the foreshortening of the legs below the knee is not perfectly conveyed, and the figure seems balanced insecurely in a feeble and scarcely possible position. Mr. Heywood Hardy's "The King's Daughter" (65) is really a picture of gazelles, capitally painted, fed by a damsel who is not nearly so well drawn, and who has nothing regal about her. Mr. Gregory's "A Rehearsal" (79) is an exceedingly clever and well-executed small painting of a lady and gentleman in evening dress, who may be supposed to be rehearsing a piece for private theatricals; the lady's figure is very graceful and pointed in attitude and expression. Another picture under the same title is exhibited by Mrs. John Collier (103), a garret scene with two children practising a dance; no doubt this is intended as a portrait of the children; as a mere picture it might be said to be unnecessarily large for the interest of the subject. Mr. P. R. Morris gives the title of "The Sirens Three" (104) to a capital painting of a pier scene with three stout and comely fisher-women in the foreground, a much superior work to his "Passing the Bridge" (32), which has for some reason been more prominently hung. In the East Gallery, Mr. Burne Jones's "Feast of Peleus" (157) is a fine piece of classicism on a small scale, and beautiful in colour; a larger work, "The Mill" (175), is also fine in colour and utterly inexplicable in subject,—three lank maidens in close-clinging garments dance sadly round as if they were doing it in a dream. Mrs. Tadema's charming little interior, with a figure, "Granny's Needle" (163), should not be passed over. Mr. Walter Duncan has a repetition in oil of his "Circe" (19), which we noticed in connexion with the Society of Painters in Water-Colours; the present edition is superior to the water-colour one. Among other pieces of classicism is an exceedingly clever little thing by Mr. Weguelin, "Habet" (159), a naked Roman lady on the steps of a bath, who has knocked over an intruding tortoise with her strigil; the picture is a most frank and unconcealed imitation of the style and subject of Mr. Tadema, though with a very different manner of execution in the flesh-painting, which is, however, admirable in texture, though perhaps a little too pink in colour. This is, however, one of the best bits of painting in the gallery. Another second-hand inspiration is that of Mrs. Arthur Murch, "A Sleeping Girl" (102), a palpable rivalry of Mr. A. Moore, and a very clever piece of work. Mr. A. Moore has one of his own damsels in the East Gallery, "Acacias" (113), in almost exactly the same attitude, only rather less thinly draped. Lastly, and in absolute contrast to this class of work, is Mr. Holman Hunt's painting of one of Farmer Flamborough's daughters, as they were said to have been painted, each "with an orange in her hand"; a little girl with a lamb beside her. The orange furnishes the suggestion for a fine harmony of colour between that and the light blue frock and the coral necklace. The face is finished with the greatest minuteness, but, alas! it is wood, not flesh: the breath of life is not in it; every tuft of wool on the lamb is separately modelled, but the lamb also liveth not. "Take care of the details, and the whole will take care of itself," is a maxim which will not put life into painting, with what power soever the details be painted.

Among the portraits there are strange contrasts, even among works by the same hand. Mr. W. B. Richmond (whose industry and power of work seem, by the way, quite phenomenal) sends a masterly head of Mr. Browning, excellent with as a likeness; others of his portraits, "Mr. Lowthian Bell," for instance (194), and "Miss Clough," the lady president of Newnham College (229), are excellent: while his large portrait of Mr. Gladstone (77), in scarlet robes, suggests the idea that it has been inspired by political hatred of the premier and a desire to hand him down to the ridicule of posterity: the flesh tones are those of a corpse rather than a living man, and the expression of the countenance perfectly wild. Mr. Millais is not doing justice to his splendid powers in so slightly executed a work as the portrait of "Mrs. Whilby" (68). Among works that are thoroughly satisfactory are Mr. Collier's fine full-length portrait of "Mrs. Collier" (52), and Mr. Val. Prinsep's "Mother and Daughter" (39), a fine firmly-painted group which might be called a study in reds, set off by the low green tone of the girl's dress in the background. Sir Coutts Lindsay's portrait of Mrs. Holford is a good and characteristic one, and we may say the same of his corresponding picture of Mr. Holford (127). Mr. Boughton makes a pretty and successful hit in portraiture in his figure in "An Autumnal Ramble by the Spey,—portrait of Mrs. Priestly" (75), which is really a landscape with a small portrait figure introduced in it. Mr. Watts's large full-length portrait of the "Prince of Wales" (63), painted for the Middle Temple, is a good specimen of what may be called ceremonial portraiture, but we do not think the painter's interest in it has been very great; artistically, the head of "Sir C. Brodie" (120), is of much higher interest. Mr. Millais is at his best in the beautiful portrait group of "The Children of Mrs. Barrett" (83), hung at the top of the principal room, a very highly-finished work, equally grateful to the eye in composition and in colour.

Landscape has never been the strong point of the Grosvenor Gallery, and there are works hung this year which we should stigmatise as very bad landscapes; but there are some of great excellence. Among the foremost of these is Mr. J. W. North's "Autumn Days" (71). Mr. North is no doubt a mannerist, as we have before said, but it is a most brilliant and original manner, and he has done nothing better yet than this large and elaborately worked landscape, full of multiplicity of detail, over which, nevertheless, light and atmosphere predominate. In a very different way Mr. Hemy's "Oporto, from the Sandeman Wine Lodges" (100), is as much to be admired, and is architecturally interesting as a very careful painting of a mass of buildings. Mr. Boughton's "Weeders of the Pavement,—a Grass-grown Port, North Holland" (45), is both a figure and landscape picture, interesting in both senses. Mr. Hennessy's "Spring, Calvados" (81), is a very bright, fresh thing, and is really like spring; some works that we see representing spring seem to imagine spring atmosphere as a general greyness and absence of sunlight. Mr. Cecil Lawson's "Storm Cloud, West Lynn" (30), is forcible, but he is a painter who constantly reminds us of others who have preceded him. There is a good deal to admire in Mr. Keeley Halswelle's "Shooter's Hill" (33), but it is unfortunate as a composition; sky, bank, and water, dividing the picture into three nearly horizontal strips.

In sculpture there is a pretty life-size "Hero," by Count Gleichen, in the corridor; a realistic group in terra-cotta by Mr. E. R. Mullens, "Home Treasures," which is very graceful; and a bas-relief by Mr. Legros, "La Source," very much the same motive as Ingres' celebrated painting. The feet of the figure disappear as if lapsing into the rivulet which is supposed to flow from them,—that we take to be the intention; the effect is unfortunate. Among the paintings we have omitted to mention a very sweet head of a child, "Zeyra," by Sir F. Leighton (53), a beautiful bit of colour, too; and a half-length portrait of a lady by the Princess Louise (73), which, though rather sketchy in execution, is animated in expression and very forcible in colour, and is the work of an amateur of true artistic feeling. Lady Lindsay has several frames of her graceful pictures of flowers, and a forcible head titled "Little Red Riding Hood."

THE OPENING OF THE PARIS SALON.

It is merely a coincidence of the calendar that this year the Royal Academy in London and the *Salon* in Paris both open their doors on the same day; for it is only when the first Monday in May, the traditional opening-day of the Royal Academy, and the 1st of May, that chosen for the opening of the *Salon*, come together, that the two exhibitions are thrown open simultaneously. Both events, both exhibitions, hold in their respective capitals exactly similar positions, though we suspect it will be found that there is a more wide-spread,—we will not say perhaps more genuine,—interest felt in Paris in the *Salon* than is expressed in London as to the Royal Academy. It is one of the sights which no one who wishes to know Paris, or, as we are beginning to say now, to respect himself, should fail to see, the Sunday afternoons of May or June when the public are admitted free,—till within a year or so there were two days in the week,—the long *queue* of visitors winding round the Palais de l'Industrie from the morning till late in the afternoon, a huge army passing steadily through the rooms, hour after hour, pouring out into the Champs Elysées all day long, laden with dogs'-eared catalogues and confused recollections of acres of canvas and tons of sculpture. The *jour de vernissage* is no less a sight,—"the varnishing-day," such as we understand it in London, and private-view day also. If the crowd is more select, it is scarcely less dense than on the free days, and if, as happened this year, the afternoon is a brilliant one, it is a scene never to be forgotten; all the afternoon group after group pouring out into the Champs Elysées, where pink catalogues,—they are pink this year,—are tucked under almost every arm, flanked by bound and unbound volumes of illustrated and various other catalogues; the open-air *cafés* of the neighbourhood crowded with more pink catalogued, thirsty, dust-covered visitors, who have been hard at work picture-seeing and hand-shaking all the morning; carriages driving away with the more fashionable visitors, and all surrounded by the gaiety of bright green trees and horse-chesnuts in full bloom, pretty faces, pretty dresses,—very sombre and black this year,—a buzz of congratulations and discussion, and the silence of hope and disappointment. In some respects very like, in others very different from, what is to be seen at Burlington House. There the private view day is sacred, varnishing-day professional, like the press-day, opening day like any other, and Piccadilly very different to the Champs Elysées, and the cold week in May very likely to be in full force. But it is the Exhibition, not the aspect of opening day, that is the most important.

It is certainly not in Paris that one feels that the painter's or the sculptor's art could be regarded as in a sickly condition, and when it is stated that the present *Salon* contains 2,722 pictures distributed over twenty-nine rooms, we think at least that we are justified in our opinion. Not that numbers indicate invariably strength; if so, what is to be said of the refusal at the Royal Academy of over 4,000 pictures!

If the *Salon* this year is scarcely less free than in former years from that mass of crude rubbish that encumbers, and has so long encumbered, exhibitions of works of art, it is no fault of the organisation and management, which, as our readers have had explained to

them, was, now two years since, thrown by the Government entirely into the hands of the artists themselves. Exhibitions such as the *Salon* and the Royal Academy would be deprived almost entirely of their interest were they not thoroughly representative as a whole of the contemporary tendency of the national art, and the tendency noticeable this year at the *Salon* is unquestionably in the direction of what we have come to understand as realistic art. The public, perhaps the world,—those, at least, and they are now a vast multitude, who seek mere amusement and enjoyment from pictures,—are to be thanked for the growth of this realistic art, an art which, after all, appeals especially to the thoughtless and those whose respect for the past is immature. How is it, it may be asked, that as our refinement and culture advance, we seem to seek more greedily mere amusements in directions where formerly elevating influences and matter for reflection were sought? To the highly-informed,—the upper ten-thousand in art, who formerly were represented by a limited number of individuals known as connoisseurs or *dilettanti*,—it must ever be a source of regret that what is understood as poetical or romantic art is no longer the most beloved, and yet, in all cultivated circles, it is the art most respected. This year in Paris, we learn that the ultra representative of this school, M. Puvis de Chavannes,—the Watts, in a measure, of France,—has not only been accorded a place of honour for his large and grandiose work, "*Ludus pro Patria*," but it is more than probable that it is to him that will be awarded the annual medal of honour; we are not ourselves admirers of the artist, and in this respect we almost regret that we share the opinion of the public, but the art the painter represents and its tendencies are paid homage to.

It is also to be remarked this year that what the French, and we sometimes, term *genre* or "incident pictures" are also less in vogue; painters very properly appear to be giving up that minute research into historical costume and would-be accuracy obtained, as has been the practice, chiefly from theatrical and similar sources; they are relying now with a faith that seems to us promising for the future, more on the wonderful truths and beauties of nature. At no time more than at the present has this close observation of the model, and the scientific study of the all but endless harmonies of colour and contrast, been more conscientiously and warmly considered. But as the worst phase of this realistic tendency, it is really with sincere and unaffected pain that we observe in this year's *Salon* more than ever of those offensively undressed figures that have so long supplied the ambition of artists with the idea of emulating Titian and Rubens; but even Rubens, who is supposed by some to have selected very vulgar specimens of the human form for the exercise of his marvellous power, never by any chance painted such forms as the modern French artists appear to delight in.

The sincere lovers of pictures have reason to complain of the flood of painted canvasses that have overwhelmed the selecting committee at the *Salon*; and again, as in the case of the Royal Academy, the discontented artists, the outsiders, and their friends, are sadly complaining. In Paris, however, there seems more attention and more time given to the task of selection, and, as far as we know, of the two systems we are inclined to prefer that pursued in Paris. There the process is something as follows:—The selecting committee once formed,—its ninety members, termed *jurés*,—having been balloted for some weeks since by the whole body of Parisian artists,—the council, as we term it, meet on each of the days appointed, in the *salon carré*. The president opens the meeting when the whole body, preceded by two porters, immediately commences to walk through the rooms, past a raised table running round the walls at elbow height, on which have been placed the more important pictures. The two porters hold a card at about 6 ft. or so from the canvases; on one side of this card is the president on the other his colleagues. The voting is settled by show of hands; in case of doubt there is a second show of hands; and if still the matter is not settled, a definite decision is deferred till the evening. The picture is either refused, it is doubtful, or it is admitted with a number; number *one* giving a right to a place "on the line" in the centre of a panel; number *two*, to a place still "on the line," but near a door or in a corner; with number *three*, the picture commences to be "skied," and for the picture without a number its fate is in the hands of the porters. The smaller pictures are examined in a more simple manner. They are placed on a huge easel able to show ten or more pictures at a time. The head-porter calls them out in alphabetical order, and the "jury" or council examines and decides. In the evening it is the turn of the doubtful pictures; and this is the time when friendship is able to save many a work from rejection; but even after this second "sentence" there remains one hope more, that of the so-called "*revision générale*," which takes place at the close of the council's sittings, when all the pictures have been examined. The hanging then immediately commences; the important pictures are got rid of in the entries, vestibules, and large rooms; the pictures of smaller dimensions following until everything has been well "fitted in." The hanging is entrusted to a special commission; another commission sees to the furnishing and general arrangement of the rooms; another prepares the catalogue; and a fourth sees to the all-important distribution of tickets, &c. In many points, it will be seen by those familiar with the Royal Academy system, to bear a close resemblance to that adopted at Burlington House. There is, however, we think, less possibility in the French system of merit being overlooked; it has long been a matter of calculation that each picture submitted to the council of the Royal Academy barely receives on an average the examination of a third of a second. If, however, it be said that the results attained by the French authorities are not so far superior to those of their English brethren, it is the fault rather of the artists themselves, and certainly never has this fact been more startlingly proved than in this year's *Salon*.

Although there are but 151 architectural drawings, they not only completely occupy the walls of two large rooms set apart for their special display, owing to the size and importance of the drawings, but a very large space is occupied by the architects on the walls of the exterior galleries, some of which drawings we shall hereafter particularise. The sculptures this year seem even more numerous than usual, but so far, just as with the pictures, we have not heard of any single work likely to make or greatly increase a reputation.

Paris.

A PRIMER OF ART.

THIS, which is one of Messrs. Macmillan's series of shilling primers,* contains a great deal of plain, good sense on the subject of artistic study, concentrated in a very small compass. The object of the book is to put before those who are commencing the study of art some general guiding principles in regard both to practice and theory, and to lead them to consider in the first place what is the meaning and aim of their study. In the course of these suggestions Mr. Collier occasionally, however, goes out of the beaten track to say a word in season upon some vexed questions in regard to art which have been the subject of much discussion, and on which he occasionally has something both good and original to say. In regard to realism, for example, Mr. Collier rightly scouts the idea that the power of painting with the highest realism can be anything but an advantage to the artist. With modern materials there is possible, Mr. Collier observes, an art of painting in which nature shall be reflected as in a mirror, wherein those who cannot see nature for themselves shall be taught to see and love her through the eyes of others. This is, perhaps, putting it a little too strongly and literally; still there is no doubt possible that degree of imitation of the effect of nature which may convey to us all the main facts of nature, with occasionally something approaching to illusion. It is sometimes objected that the mere imitation of nature is a low and degraded aim, "that what is valuable in the picture is insight into the mind of the artist, and so on, and so on," says the author, a little contemptuously. His reply is that realism is not the sole aim of art, but that it is a very important one in itself, and that it is a power without which the higher power of imagination is practically valueless.† "The imagination has to express itself somehow, and the more mastery the painter has over the means of expression the less trammelled will be his imagination." It may be that a painter may choose, for reasons connected with the object and intended position of his design, to conventionalise the details of the figure, for instance, and to leave out some of the details and of the life-like expression of nature; but let it be because he chooses, not because he has not the power to come nearer to nature,—a simple principle sometimes lost sight of. Indeed, Mr. Collier implies elsewhere, and we concur with him (if indeed we have not said the same thing in these columns), that much of what is regarded as conventionalism in ancient and Mediæval art was intended as naturalism, and was only the result of imperfect tools and imperfect methods which did not permit of those who aimed at imitating nature doing so in any but a very rough and imperfect manner. The idea of realistic colouring of sculpture, however, Mr. Collier entirely opposes (though admitting that the Greeks practised it), on a ground which is in accordance with what he elsewhere says in favour of realism, viz, that genuine realism is unattainable in sculpture, owing to the impossibility of simulating texture in such materials as are available for sculpture.

In regard to the question of outline, Mr. Collier attacks the idea that there is no such thing, properly speaking, as outline, which has been sometimes maintained. Objects are not bounded by a line in the material sense of a dark mark, but they are bounded by a line in the Euclidean sense of length without breadth, a boundary formed by the contact or apparent contact of two substances of differing tones or colours, and the right delineation of this boundary is a line, the outline, though in using colour this may be and should be eventually defined without any recognisable line. Where colour is not used, the outline is the only available means of defining the boundary whereby the figures are determined. This appears to be the common sense of the matter. Mr. Collier's short chapter on perspective is admirable; it goes to the root of the matter, and shows the simple method of understanding it, sufficiently for practical purposes, without long words or complicated diagrams, which are only so many re-applications of the same theory. We are not sure, however, whether Mr. Collier does not go too far in his simplification tendencies, in describing the study of anatomy as only "a slight aid to the direct observation of nature." It is surely more than that. It may be true that too much learning in this direction tends to induce painters to introduce what cannot actually be seen, because they know it is there; but, on the other hand, there is surely no greater help towards painting correctly the external forms and changes of the body than to know accurately how they are caused. If we go further and say that it is impossible to do it without such knowledge, Mr. Collier may, no doubt, bring forth the Greeks against us, of whom he says that it is certain they knew next to nothing of anatomy. Is it so certain? At all events, the Greeks were sculptors, and the sculptor may perhaps study better from the more outside than the painter, who has not to reproduce the modelling of nature, but has to indicate very slight variations in modelling and in the action of muscles by very slight gradations of colour and shading, a branch of art in which it seems necessary to know the meaning or intent of every touch, even more than in sculpture.

The chapter on colour, including remarks and diagrams illustrating the structure of the eye, is most useful and suggestive. Some readers may ask what this has to do with painting, and no doubt many artists have painted fine pictures without knowing anything of the physics of colour or of vision; yet we cannot think that a knowledge of how we see colours and how they affect the eye can be without its effect on the method of a thoughtful painter. Mr. Collier, of course, does not omit to draw the distinction between mixing colours and mixing or combining coloured light, the ignoring of which for a long time was the cause of the theory, now abandoned by scientific men, of blue, red, and yellow being the primary colours, these being the colours which cannot be produced by mixing pigments. Dealing with coloured rays only, the primaries stand as red, green, and violet, and the combinations of these coloured rays are materially different in their results from the combinations of pigments of the same tint. The excuse, if one be needed, for introducing these and other scientific considerations into a primer on art, is contained in the sentence at the conclusion of the chapter on "Contrast,"—"My earnest

* A Primer of Art. By John Collier. With illustrations. London: Macmillan & Co. 1882.

† This falls in well with what we expressed as to the late Mr. Rossetti's paintings on p. 480, *ante*.

advice to all art-students is not only to practise their art diligently, but also to seek to know as much about it as they can."

The reason why it is possible to represent the effect of a bright sunlight in a landscape painting, although the painter has nothing positively brighter than the reflected light from white pigment to work with, though of course obvious enough to any one who thinks about it, is better put than we have ever seen it put before. The secret lies, of course, in observing the balance of proportionate light over all the objects, and avoiding the painting of detail in the shadows which, in looking at nature, would be lost to the eye in the general strong light of the whole scene:—"We will suppose that the artist is painting a bit of shadow in the midst of a sunlit landscape. Before he has looked at the shadow five minutes, his eye will have completely recovered from the deadening glare of the sunlight, and will see every variety of light and shade, every tiny detail in the shadow, which it was quite unable to distinguish in looking at the general landscape. If the painter puts all this in, he will inevitably destroy the effect of his picture. 'But he sees it,' it may be said, 'why should he not paint it?' The answer is, that he does not see it until he has refreshed his eye by looking at that particular spot for some minutes, which is certainly not the way to take in the landscape as a whole. . . . . To put the matter in a general form, the painter's tendency, as he paints each separate part, is to exaggerate the local difference of light and shade, and to over-accentuate the local details at the expense of the general effect; and this tendency is not caused by mere error of judgment, but is an actual consequence of the structure of the eye. He actually sees these things, and has to carefully learn not to paint them."

There is one portion only of Mr. Collier's book which we are disposed to criticise, that which includes his remarks in regard to ornament. On this subject he commits himself to two heresies, for such we regard them. One is, in maintaining the probability that all ornament, including such features as the Greek fret and its related forms, is probably derived in the first instance from the imitation of natural objects. This cannot be proved, and the philosophy of the matter is against it. A large quantity of geometrical ornament, we have no doubt, arises out of a love of regular repetition of lines and superficies, which is inherent in human nature, just as the love of rhythm or regular time, which is part of the basis of music, is inherent in our nature. There is the rhythm of the eye, in fact, as well as of the ear. Mr. Collier's other heresy is in declaring that there are no laws to which decoration must conform, except one, that it must be beautiful. The author seems to forget that ornament is to be considered in relation to the object it is applied to, and not merely *per se*, like a picture or a statue; and to say that there is no distinction of principle between good and bad ornament is really absurd. This is an additional illustration of what we have observed, that people who have very clear ideas about the higher forms of art do not understand ornament at all. Very few painters or sculptors know what ornament means. But this is a small portion of the book, and does not diminish materially the insight and good sense in regard to art displayed in it as a whole.

HERE AND THERE IN HEALTHY HASTINGS.

Perhaps not one in a thousand of the summer or the winter visitors to Hastings and St. Leonard's ever penetrates the network of courts and undulating and winding byways that are located in the valley of the old Bourne river or stream, between the east and the west hills, or, more particularly speaking, dipping down to the Bourne walk betwixt the elevated High-street and All Saints-street, running nearly parallel on either side. Extending over this elongated but comparatively narrow slip of ground, stretching nearly from the old coach or London road entrance to Hastings to the fish-market and the fishermen's beach (for there is really no regular harbour), lies what constitutes the old town. Compared with the modern town or fashionable Hastings, including St. Leonard's, which are now to all intents and purposes nearly one and indissoluble, the older quarter looks but a very small segment. A closer acquaintance, however, with the old town will reveal much, and compressed within its circuit there is a thick matted volume of varied life and living. It is through this part of Hastings that the most of the time at our disposal was spent, for the guide-books tell most of fashionable Hastings, and a few historic facts that all guide-books are expected to mention, but little about social life among the poor, and nothing at all about their habitations, and what is being done in this direction to improve their homes and belongings. We dived into many narrow courts and passages, up hill and down hollow, in the valley between High-street and All Saints-street, and higher up east and round again by the East Cliff and along Rock-a-Nore-road, or among the fishing-boats and the fishermen. The narrow courts in the Bourne valley, or "Walk," have generally entrances and exits from either side; but the entrance from All Saints,—that is, the east side,—is so narrow that two people could not walk abreast. Many hundreds of poor families, some fishermen, others labourers, and more of a miscellaneous class of workers, live in this quarter of the old town. Many of them are very poor, and manage with much difficulty betimes to pay the rents of their very small dwellings. The cottages, if they may be designated as such, are, to a great extent, old and ill-constructed, and the rooms miserably small. The courts in sundry instances are so close to each other that the dwellings are back to back, and the diminutive yards in front supply the accommodation that is generally looked for in another direction. During wet or rainy weather, these courts and the surroundings of the dwellings present a very dreary picture. Some few of these courts expand to wider dimensions in their central parts, or at opposite ends, thus allowing, in some instances, a small patch of forecourt or railed-off garden space, but these are exceptional cases. Hereabouts, as well as in other parts of the old town, there are a number of weather-boarded dwellings or cottages, in which the walls are a combination of brick nogging, lath, and plaster, the outside boarding and the inside shell of plaster work hiding the hollowness (in every sense) of their rough construction. Even some of these cottages would seem to be designated with the title of "improved cottages," but thereby hangs a tale. In our walks through this old district of Hastings our eyes very often were attracted by four large letters thus, "H. C. I. S.," painted on the fronts of several old dwellings and cottages, and on others which appeared to have undergone some external renovation. We soon were enabled to solve the mystery of these big initial letters, for they spelt nothing more nor less than a local institution known as the Hastings Cottage Improvement Society. As soon as we solved the mystery, we more anxiously than ever began to look out for the improved cottages, but we cannot say that we were lucky in our quest. Perhaps we were too exacting, or our ideas of cottage improvement are regulated by a different standard than what obtains at Hastings Old Town.

In our second saunter along the Bourne Walk, and in the "All Saints" district, we found evidence of the work of sinners, and certainly the improvements could not have been carried out by saintly improvers. Closer inspection and inquiry showed us that the Hastings Cottage Improvement Society have bought up by degrees a considerable number of the old dwellings in the older quarters for the purpose of improving them, which it seems to have done,—at all events, on commercial principles. The improvements effected by the Society in many instances appeared to us to be of a very trivial kind, but according to the statements of a number of the poor tenants, the rents have been undoubtedly improved, if the dwellings have not. We do not wish it to be inferred that the Society has done nothing towards improving the old dwellings they bought up, but we do wish to say that several of these old improved dwellings ought to be improved out of sight by instant removal; and the same may be said of a large number of other old dwellings not belonging to the Society. They are structurally bad; have defective drains, and, from a sanitary point of view, they are a nuisance, and are not suited to the needs of the working poor, either in the accommodation they afford, or in the rents that have to be paid for them. Dwelling accommodation of another kind on the block plan has been provided elsewhere on the East Hill. Whatever else these dwellings are, they do not constitute cottage improvement. This dull grey-looking pile, in which brick is everywhere invisible externally, is named "Scriven's Buildings." Its level is reached from the fishermen's beach by narrow break-neck stone stairs, and its rear from All Saints-street by a steep incline. This barrack-like pile is constructed on somewhat similar principles to those of some of our so-called industrial dwellings. It is three stories high, and the dwellings have external stairs, and are entered from balconies or terraces supported one over another on metal columns. Here, too, the tenants complain of the rents being too high. Two rooms range from 3s. to 3s. 3d. or 3s. 6d., according to the fittings. Families who rent four rooms appear to have a separate w.c. accommodation, while two distinct families paying the lower rent have to divide one between them. A tenant with no copper, but desiring to have one, must pay an additional 3d. per week. The dust-bin provision, on the platforms or terraces, in sight of the doors and windows, and within a few feet of some of them, does not deserve commendation, either on the score of construction or position. There are other vexatious distinctions in connexion with these dwellings, but we cannot enlarge upon them. These block dwellings in Hastings are not comfortable, any more than others elsewhere, and the tenants inhabiting them would not remain in them if cottages were procurable. The under-tenants complain of the noises overhead on the terraces above them. The beach is resorted to by several of the housewives for drying their linen, and it is certainly no small labour for them to descend from their eyries, perched high on the East Hill. The site, however, it is fair to say, is somewhat a healthy one, for the front of the building looks out to sea; but at the base there is another colony of poor people, or, rather, base and hill-side are peopled by a colony. Courts and by-streets with dwellings for the working-classes are not to be found to an appreciable extent in the new town of Hastings. The modern fashionable district is reserved for public and private hotels and "genteel" boarding residences. The cry is still for more, and there seems to be no end to the ever-increasing and high-rented private lodgings for the visiting folk and invalids. The working classes are, for the most part, confined to the old town and its borders, and as some years must elapse before they can press westward or inland, on account of the fashionable bulwark that bars their way, the quarters of the old town will become more crowded, and the rents for the poor will continue high. House-building of late years has been pushed east a little, but the tide is westward and inland. The small number of houses built eastward have not been houses to suit the wants of the working classes, but of the middle classes. The slopes of the East Hill, or high grounds, on a line with All Saints-street, have been invaded, and here terraces with houses mount one over another, broken by landings like flights of stairs. Right and left the poor are thus wedged into an elongated valley, between two high sand-hills, and the buyers-up, owners, and "improvers" of old tenement property in the immemorial bed of the covered Bourne stream are for the present masters of the situation. The tables, can, however, be easily turned if there be any true public spirit in Hastings, and if the municipal or local authority is not too much interested in the tide of fashion and the prospective value of the rates, to pay some attention to the pent-up stream of gasping, low life flooding the darksome valley and slopes of their old historic town.

Of local industries, there are scarcely any in Hastings, if we exclude the fishing trade. The constant expansion of the fashionable modern town, including St. Leonard's, and suburbs, extending a mile or two inland from the sea, provides to some extent employment for the building branches. The large building contracts often fall to the lot of London firms, but some local builders execute a fair share of the work about the town and suburbs. Within and without the Parliamentary borough estates have been mapped out for builders, and some of these estates are already dotted here and there with pretentious "villas," some standing in pairs, but detached, and others not much larger, though designated family mansions. Beyond the neatly-kept St. Andrew's Park (the free park of the town), and, stretching inland across St. Helen's or Ore Down, and away by the new borough cemetery, the hills and valleys are, to use estate agents' phraseology, "improving estates." For the time being, and from a speculating builder's or owner's point of view this, to some extent, may be true, but we regret to add that the character of the houses (and we examined several of them), internally

and externally, constitutes no improvement. In these suburban erections there is a large amount of constructive deception in the brickwork, plasterwork, and woodwork, and in the general fittings and finishings. In some villas we found defective drainage, dampness, and dry-rot. We are making no ungrounded assertion, but are stating simple facts. Both on the skirts of the new town, in what may be called the immediate suburbs, the Hastings speculative builder is fully equal to the low-class suburban London practitioner in the art of scamping and glossing over his drainage and building work. Outside the town, on the "improving estates," we examined some of the walls of the family residences, which were represented to be built damp-proof,—built hollow for obtaining that end. The walls were, indeed, hollow, in the unsound sense of that term. They were not 14-in. work save in appearance, or built with an outer and inner course of bricks, with a tie or bond between, but something like 9-in. work externally, with lath and plaster work internally, with a very good hollow space between the two surfaces. Tapping the plaster surface at first look, we soon discovered that a wall was loudly hollow by the sound it gave forth, and then the prod of a sharp penknife driven through the plaster up to the haft against the quivering laths within, told us what we suspected, and paved the way for further examination, revealing considerable deception. But pass we along. Not very distant from the railway station we examined several new houses, some erected and others in course of erection, in which concrete to some extent was utilised in conjunction with bricks. We saw skeleton piers, bay-window interstices, flat arches or window lintels formed of very coarse pebbly concrete, looking in some instances as if the work was run *in situ*, but altogether very rugged and irregular. This work was, to say the least, very shaky in appearance, but as the houses are altogether coated externally with cement, the irregularity of the work was soon covered over, and an air of finished solidity given to the whole. Thus, in Hastings a large amount of very rough bricklaying work, executed with very soft or inferior bricks, is hidden from view by that "save-all compo," which is made to cover a multitude of constructional sins. Good, sound, honest, naked brickwork frontages in or outside the town are few. The new town, nearly as a whole, is in varying terms a "stucco," "compo," cement, or plaster-faced town. The fashionable dwellings on the long parade facing the sea are nearly of one uniform white, or greyish white; but, though cement coated, many of them are substantially built and well finished within. But in streets stretching behind the parade, including St. Leonard's and inland, there is a large number of what may be termed second-class houses in construction, though pretentious enough externally, and these are much less substantially built. In these and the class below them the stucco or cement coating hides much defective brickwork. In another class of house, which we will term third-class, although their owners or occupiers would by no means admit them to be so, all the brickwork and other work, including the drainage, is positively scamped. Many of these are to be found on the borders of the new town, and extending into the suburbs. In connexion with these latter, the universal cement coating plays an important feature, and is made to act as a decoy. Settlements are common in this class of houses. We observed them in numbers in houses in course of erection, in the exposed brickwork, and in others just coated over. The nasty "settlement" is, however, not confined to what we have termed third-class houses, for we have found it in what are called the "superior residences" in the town, despite of annual puttying, plastering, and painting repairs. In a quarter of a century, more or less, many of these inferior houses are certain to be occupied by less fashionable tenants, and their sorrow will be too plainly stamped upon their faces to need a professional interpretation of the ills to which they will have succumbed.

As we wish to be just in our notice, we are glad to state that, generally speaking, the public buildings in the new town are creditable specimens of architecture, and display good mason work. In some of the longer erected ones, particularly the churches, the stone has already begun to disintegrate, and there are instances where the effects are somewhat serious, and constitute at present positive disfigurements. Of new public buildings, the municipal offices and police station are finished and occupied, off Queen's-road, and in this quarter a new theatre will be shortly provided. In the old town, near the top of High-street, a new R.C. Church is in course of erection. The style is Early Gothic, and the design is by Mr. Basil Champneys. The dressings are of freestone, and in the body of the masonry flints are utilised with considerable and pleasing effect. Towards the erection of this structure, Mr. Coventry Patmore, the poet, who resides in the town, has given the munificent sum of 5,000*l*. The church is estimated to cost 12,000*l*., and it is contemplated to build in connexion a tower to serve the purposes of a presbytery, at an additional cost of 3,000*l*. Near here, in the High-street, there are a few early eighteenth-century red brick houses, which, as far as external appearances and frontages are concerned, are in excellent preservation. Some exhibit ornamental work at the top and around the windows, and though the atmospheric wear and tear, wind and rain, have played upon these frontages for upwards of a century and a half, the faces of the bricks are smooth and hard, and the good substantial old work is a pleasure to look upon. One of the houses bears some initials at the top, and the date 1721. In All Saints-street there are a number of very old houses of the cage-work or half-timbered kind, but evidencing renovation in their composite character at different periods. Some of these old structures show their rugged skeleton ribs in front of or flush with the materials and outer plaster coating. Titus Oates and Sir Cloudesley Shovel are two of the historic names associated with one or more of these old structures; the former is said to have lived in this street for some time, and the latter old admiral, who distinguished himself in English, Irish, and foreign waters, is believed to have been born in this street.

In respect to the general main drainage and water supply of Hastings, as a whole, as far as we had time to look into the matter, both appear to be fairly good. The water for drinking purposes is palatable, and we dare say in the fashionable dwellings and hotels it is filtered. The drainage of the town is by a system of intercepting sewers, with eastern and western outfalls, and penstock provisions, the discharge from each being regulated to take place at a certain point in the ebb of the tide. The carriage of the storm-waters is separately provided for. Looking east and west on the beach, in the vicinity of both outfalls, we did not perceive any ill effects, and if any sewage is carried back it is not so to any appreciable extent. We had not time to look minutely into the belongings of the drainage and outfall works. It would be unpardonable, however, if there was any failure in providing an efficient drainage or sewerage system for Hastings. The very configuration of the town, old and new, stretching inward from the seaside, with its series of valleys and slopes converging to the beach, facilitates a natural land drainage, and renders it a somewhat easy task to the engineer to provide main sewers and intersecting and subsidiary ones where necessary.

In the interests of the fishermen of the old town, a small fishing-pier and shelter harbour in front of the East Cliff are needed. The appliances here for beaching fishing vessels and boats are of the most primitive kind, and little appears to be done in the way of building and repairing boats or vessels of the larger kind. We did not discern any efficient boat-building yard, though we were told that upwards of fifty boats are employed in the trawling season, but whether all these hail from Hastings or otherwise we cannot say. The fishing-boats range from five to thirty tons burden, but the largest when fully equipped costs from 600*l*. to 800*l*. At times there is a good supply of fish in the market at Hastings, but in the summer season several of the fishermen find profitable employment in rowing the visitors in the offing in their small boats, and other of the men ply with sailing yachts. The sea-wall in front of the parade, particularly eastward, is constantly subject to strong tidal action, and even on comparatively mild days there are often heavy swells. In stormy weather the sea-wall eastward is often damaged, the waves rising several feet high and dashing over against the fronts of the houses. Lately, in one instance, the door-steps of a fashionable lodging-house were carried away, and the door, windows, and forecourt much injured. Portions of the sea-wall have frequently sunk and given way, and at present there are portions sinking preparatory to tumbling. The parade, of course, west and east, is all made-up ground won from the sea. In the new town, extending along in front of the ornamental pier, the footway and roadway combined are so wide, and the dwellings are so far removed from the sea-wall, that the waves in the most stormy weather can do little harm, save occasionally driving the promenaders close to the bench a little more inland if they wish to avoid a possible drench. Towards the East Cliff and fishermen's quarter a better system of groyning and embanking is needed than any yet tried. We witnessed some slight efforts during our visit by way of repair, but the work is not suited for the position. The sea accumulates shingle to help embanking and protecting the sea-wall at Hastings, but it often carries it back again. Better footings in embanking, as in groyne-work, are needed. The construction of what is to constitute the protection needs to be studied as well as the object to be protected. A groyne, in a word, needs to be protected as well as a sea-wall, or so fixed that it will be able to protect itself as well as afford protection. If the Hastings authorities read construction in this light they will not embank in vain in future.

Although we have not exhausted our notes, we must for the present bring them to a close, and can only add a few words more. Hastings, including St. Leonard's, is without doubt a healthy and fashionable seaside resort, and its air is well suited for invalids of a certain kind. We wish to see the town improve as it advances in area and population. The Municipal or Urban Sanitary Authority ought, however, to pay a little more attention to the wants of the old town and its inhabitants. There is a field here for their improving efforts, and a field that should not be overlooked. The local authority should also look closer into the system that obtains in the erection and drainage of a certain class of houses we have indicated within and without the town. Since the late Mr. Decimus Burton, the architect, pioneered the way at St. Leonard's, Hastings, as a health resort, has made a marvellous progress in area and population. Little more than half a century ago Hastings was but a speck compared with its present dimensions, and St. Leonard's a germ. It bids fair now to rival Brighton, and beats it in some points as a health resort. The premier old Cinque Port is amazed at itself, and well it may be, in the blaze of its fashionable life. Fashion, however, is somewhat fickle, and not unlike shifting sands, and it behoves the local authority to sow as well as reap in view of the future. Provide by all means for the flood of fashion, but its possible ebb should not be overlooked. It would be a serious oversight to ignore the ever-increasing wants of the stationary and working population. It would be a wise foresight to develope and foster a few local industries as a resource to fall back upon in adverse days.

DE NEUVILLE'S "ST. PRIVAT."

THE latest of the distinguished French battle-painter's works is now on view at Messrs. Dowdeswell's, 133, New Bond-street. It represents the close of the desperate struggle between the French and a much larger force of the Germans at the village of St. Privat, during the Franco-German war. After Marshal Canrobert had decided on the necessity of retreating with the main body of the army, a battalion of chasseurs and three regiments of the line were left to hold the place till the last moment, and cover the retreat of the main army. This small force behaved with an obstinate gallantry which may well make M. de Neuville proud to record their achievement in painting, though he has not yielded to the patriotic temptation of representing the German personalities in so unfavourable a manner as in the companion picture, "Le Bourget." The moment chosen by the painter is the last stand made by the French in the churchyard in the centre of the village, where the Prussians finally overpowered the French survivors. The angle of the church is seen on the left, the churchyard strewn with dead and wounded lying almost in heaps on one another; the German party have just broken in the large gate of the churchyard, having apparently found getting over the low wall a proceeding too expensive of lives; they are thronging in pell-mell, while another helmeted party appear coming round the angle of the church from the left. Three or four of the French officers, some wounded, stand quietly with their backs to the church wall, having apparently come to the

conclusion that all is over, and that honourable surrender is what remains. Beyond is seen the open square, strewn with prostrate forms, and the lines of the Germans thronging in; two German officers stand at the door of the principal house watching with great *sangfroid* the proceedings at the churchyard, while their men are firing from the houses they have entered. The town was fired before the retreat, and the blazing houses down the street form the background to the whole. Over the old stone gateway of the churchyard the stone cross rises from the broken Renaissance pediment, standing out as if in ironical mockery of the scene beneath. One of the cleverest and most telling figures is that of a Frenchman just shot, falling back towards the spectator with outstretched arms. It is a grimly earnest and, let us add, a very painful picture; and, with all our admiration for M. de Neuville's splendid talent, we are disposed to wish that it may be the last of its class. Enough has been done for glory, and enough for reading the moral on war, without further perpetuating scenes which one may hope will become less and less frequent,—not that we think fighting the worst thing that is done in the world, nor even doubt that there is a species of wild joy in the conflict for the moment, both for victors and vanquished: *mais après?*

GIRTIN'S DRAWINGS AT THE BRITISH MUSEUM.

THE collection of drawings by Girtin, which has been recently acquired by the British Museum, is now exhibited on screens in the King's Library, and is well worth a visit. On one occasion, when a large collection of his works was made by the Burlington Fine Arts Club three or four years ago, we went at some length into the characteristics of Girtin as a landscape-painter and water-colour artist of the early school. His drawings afford a remarkable example of the power of relative force and gradation of tone, in such able hands, to supply many deficiencies of a very limited palette. He habitually painted on toned paper, often of a very rough description, but from this brown or grey ground, with his few colours, he obtained remarkable landscape effects, which, though far below the scale of colour in nature, appear complete in themselves, and even deceive the eye into the belief in a much higher scale of colour than is actually employed. Girtin's style is of the broadest, and he is capable of no little grandeur when the subject and scale allow of it, as is shown in one or two of the larger drawings in the King's Library. The greater number of the works there are on a small scale, some of them very slight in execution, but all showing the hand of a master in landscape composition; and some of them have a separate topographical interest, representing views of parts of old London, so that they are not inappropriately placed in the same room with the selections from Mr. Crace's London collection. The highest interest of the Girtin drawings, however, is in the example they give of the early school of English water-colour painting in the hands of the ablest exponent of it before Turner; and as Girtin's drawings are not very often to be seen in a collective form, the opportunity should not be lost while those we have referred to are on view, as they probably will be for some time.

Stoppage of the Channel Tunnel.—In reply to an inquiry in the House of Commons by Sir G. Campbell, Mr. Chamberlain said the Government have come to the conclusion that it is desirable that what is called the experimental boring of the Channel Tunnel should be stopped, and that further expenses should as far as possible be avoided until Parliament has come to a decision whether the Channel Tunnel is to be made or not. We need scarcely say we are very glad to hear it. We gave our reasons for objecting to the scheme when no signs of dissent had been heard elsewhere.

The Floating Commercial Exhibition.—The Floating Commercial Exhibition, promoted by Messrs. Fry & Co., 17, Fenchurch-street, has taken shape. The exhibition will be fitted up on board the *Viceroy*, and will probably sail in June. We are glad to hear that Mr. Frederick Sage, of Gray's-inn-road, has been appointed case-maker to the Exhibition, and for the convenience of exhibitors he has prepared a sheet of drawings showing what can be done at various prices.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

OFFICERS AND COUNCIL, 1882-83.

THE annual general meeting of this Institute was held on Monday evening last, Mr. Henry Currey (Member of Council), in the chair.

The report of the Council on the state of the property and affairs of the Institute having been taken as read, Mr. J. T. Knowles, Member of Council, moved, and Mr. Charles Barry, F.S.A., Past President, seconded, that "the report be received and adopted." This, after a few inquiries and some discussion, was put and carried *nem. con.*

The following Fellows were elected to the offices of President, Vice-Presidents, Secretaries, and other Members of Council, for the year terminating on the first Monday in May, 1883, namely:—

President.—Horace Jones.

Vice-Presidents.—Ewan Christian; David Brandon, F.S.A.; Edward I'Anson, F.G.S.

Ordinary Members of Council.—Arthur William Blomfield, M.A.; James Brooks; Arthur Cates; Joseph Clarke, F.S.A., Past Vice-President; Henry Currey, Past Vice-President; John Gibson, Past Vice-President; Octavius Hansard; John Honeyman, Glasgow; James Thomas Knowles; Edward Graham Paley, Lancaster; Sir James Allanson Picton, F.S.A., Liverpool; Professor Thomas Roger Smith; George Vulliamy, Past Vice-President; Alfred Waterhouse, A.R.A., Past Vice-President; Thomas Worthington, Manchester.

Honorary Secretary.—John Macvicar Anderson.

Secretary.—William Henry White.

The following gentlemen were elected to the offices of Treasurer, Honorary Solicitor, and Auditors, for the year terminating on the first Monday in May, 1883:—

Treasurer.—Sir Walter Rockliffe Farquhar, bart., Hon. Associate.

Solicitor.—Frederick Willis Farrer.

Auditors.—James Ebenezer Saunders, F.S.A., F.G.S., Fellow; Lewis Solomon, Associate.

A vote of thanks to the scrutineers for the annual election was passed by acclamation. A vote of thanks to the auditors for the past official year, proposed by Mr. Ewan Christian, Vice-President, and seconded by Mr. J. T. Knowles, Member of Council, was passed by acclamation, and briefly acknowledged by Mr. Wyatt Papworth, Fellow.

The scrutineers, appointed by the meeting to receive the balloting papers and report the result were Mr. Wyatt Papworth, Fellow, and Mr. C. Forster Hayward, F.S.A., Fellow.

Examiners under the Metropolitan Building Act, 1855.

The following gentlemen were elected to serve on the Board of Examiners (appointed under the Metropolitan Building Act, 18 & 19 Vict. c. 122, s. xxxiii.), for the year of office 1882-83:—

George Aitchison, A.R.A., Fellow; Thomas Blashill, Fellow; Francis Chambers, Fellow; Charles Fowler, Fellow; Edward I'Anson, F.G.S., Vice-President; Joseph Jennings, Fellow; Professor Robert Kerr, Fellow; James Thomas Knowles, Member of Council; Joseph Douglass Mathews, Fellow; Frederick William Porter, Fellow; Professor Thomas Roger Smith, Member of Council; Sancton Wood, Fellow.

The proceedings having been thus brought to a close, the meeting adjourned.

LONDON THEATRES.

IN the list of the numerous duties proposed by Mr. Firth (in his essay on "London Government and How to Reform It," recently published by the Cobden Club) to be imposed upon the Central Municipal Council or Corporation to be established in London, there is one duty which he appears to have overlooked, and that is the supervision of theatres and other places of public amusement. The system by which those institutions are regulated is so antiquated in character, the authorities exercising jurisdiction are so numerous, and the enactments affecting the subject are so scattered and uncertain, that nothing short of the placing of the entire control in the hands of some powerful independent body endowed with the requisite power to enforce its requirements in case of need will respond to the clearly-expressed conviction of the public.

There has been of late a disposition to saddle somebody with the blame for having permitted the present unsatisfactory condition of our London theatres to have continued for so long a time. The most popular scapegoat is the Lord Chamberlain, who is supposed to possess unlimited powers of control; next to him comes the Home Secretary; and, lastly, public attention has been centred upon the Metropolitan Board of Works, who, we have been recently informed by Sir William Harcourt, are amply empowered to protect the public and to insist upon any alteration which may be required for the safety of persons frequenting these places of amusement.

In vindication of the Lord Chamberlain, it must be borne in mind that his authority over theatres is one of considerable antiquity, and that it was not originally intended to provide for the security of the public, but was instituted for an entirely different purpose, namely, the prevention of the production of plays of a disloyal, immoral, or libellous character. Of late years more attention has been paid to the structures of the theatres themselves, and regulations have been made with a view to secure the safety and convenience of the audience; but the control of these matters really forms no part of the Lord Chamberlain's duty. This latter function has been assumed by him without legislative sanction or control, and has been certainly exercised with advantage to the public.

The staff at the disposal of the Lord Chamberlain is, however, quite inadequate for the proper inspection and regulation of the many theatres in London. It is an open secret that the whole duty of the Lord Chamberlain's department, so far as relates to the construction and management of theatres, devolves upon one gentleman, assisted occasionally by the advice of an architect,—who is not, however a permanent official, but is called in when occasion requires, and is paid, so to speak, by the job. This arrangement was fairly satisfactory in past times, but the rapid increase in the number of theatres in the metropolis of late years, and their greater complexity of structure, both before and behind the curtain, as compared with the older theatres, have far outstripped the moderate means devised for their regulation. From time to time the Lord Chamberlain has issued instructions to the managers of theatres, suggesting certain precautions for the protection of the public, and recently he has insisted upon alterations of a structural character before renewing the licence to some of the London houses. It is obvious that in a country like England a Court official, who is not elected by popular suffrage, and is not responsible to Parliament, must feel a natural reluctance to exercise the powers with which he is entrusted in such a manner as to cause ruin to managers and wide-spread distress among the persons employed in theatres, by insisting upon wholesale and radical alterations, such as are not called for by the public. There are several theatres in London which are admitted to be dangerous; but these have been licensed year after year without complaint, and it would appear an arbitrary act to call upon the lessees to close those theatres, or practically to rebuild them, in consequence of a panic.

This is evidently the explanation of the apparent apathy of the Lord Chamberlain with regard to the London theatres. On his accession to office he found that many of these buildings were in an unsatisfactory condition, but he shrank from the responsibilty of closing them altogether, and contented himself with effecting such improvements in them as he found were practicable from time to time. This may not, perhaps, be a strictly logical way of dealing with the question, but it is one that commends itself to the English mind as being of the nature of compromise, which has been defined to be the perfection of government, and resembles the method that has been adopted with regard to most municipal matters.

We are sometimes told that the theatres abroad are better regulated than our own, but this is not the case, as may be seen from the action recently taken by the Prefect of the Seine with regard to certain theatres which were almost entirely constructed of wood. The Prefect was desirous of closing these theatres, but finding that he had no power to insist upon this being done, he had recourse to the ingenious device of condemning the structures as dangerous, and stationing police officers at the entrances to prevent the admission of the public. This incident will show that in spite of the wholesale demolitions that have been going on in the

French capital, and the elaborate regulations in force as regards theatres, Paris is positively as badly off as London, and it is extremely probable that the chief towns of other Continental countries will be found to be in no better condition.

The jurisdiction of the Metropolitan Board of Works over theatres is of a limited character, and was conferred upon the Board by a comparatively recent enactment, the Metropolis Management and Building Acts Amendment Act, 1878, one of the short Acts for the improvement of the municipal law which, since the failure of their proposed new New Building Act in 1874, the Board has preferred to pass in preference to a larger measure.

By clause 11 of this Act it is provided that whenever it shall appear to the Board that any theatre or other place of public entertainment containing a superficial area for the accommodation of the public of not less than 500 square feet, is so defective in its structure that special danger from fire may result to the public, the Board may, having first obtained the consent of the Lord Chamberlain as regards theatres under his jurisdiction, and of the Home Secretary as regards music-halls, require such structural defects to be remedied, provided they can be amended at a moderate expenditure.

It will be seen that the power of the Board is strictly limited, and cannot be exercised without first obtaining the authority of two important officials, who have it in their power to stop proceedings from their beginning apparently without assigning any reason. We are not aware of the extent to which the Board have availed themselves of the powers conferred upon them, or whether any difficulty has been experienced in obtaining the necessary consent required by the Act, but it appears that the necessity of obtaining a preliminary authority, before any action can be taken under the Act, is likely to create difficulty and to cause delay. It is probable that at the present time, looking to the excited condition of the public mind, the Board will not meet with any opposition from the officials referred to, but under ordinary circumstances the allowance of the Board's request to require alterations would seem like an admission that the Lord Chamberlain and the licensing magistrates had not done their duty. With the exception of the two patent theatres, the whole of the playhouses and music-halls are licensed annually. It may be assumed that some report as to the safety of the buildings, as well as of the manner in which they are conducted, is required by the licensing authority, who may not have the power to insist upon alterations, but who certainly have the power to refuse the licence. The public will naturally ask why this power has not been exercised, and there will certainly be reflections upon the authorities if it is found, as it seems to have already been the case, that several of our places of amusement are in a condition that is fraught with danger to the public frequenting them.

The next difficulty is that the defects must be such as can be remedied at "a moderate expenditure," a definition which is open to various interpretations. Upon this head it may safely be remarked that the entire rebuilding of a theatre or music-hall could not be assumed to be a "moderate expenditure," and the Act would not, therefore, meet the case of a building (of which there must be examples), that is so radically defective as to be incapable of any improvement.

The question of what is a moderate expenditure, and all other questions under the Act, are to be determined in the case of dispute by an arbitrator to be appointed by the First Commissioner of Works, who is endowed with plenary powers under the Act.

The Board is further empowered to make, alter, vary, or amend, such regulations as they may think expedient for the protection of theatres, and other places of amusement which may be built after the passing of the Act, from fire. The Board has already framed a series of regulations, but as they were drawn up some two years ago, before public attention had been pointedly drawn to the construction of theatres, it is a question whether it would not be desirable to revise the regulations with a view to increasing their stringency. These regulations will play an important part in any action taken by the Board, and it will be certainly desirable they should be made as complete as possible, inasmuch as it will be difficult for the Board to insist upon alterations or additions to old theatres which could not be required by the regulations in the case of new theatres.

The Home Secretary has publicly expressed his opinion that the law as it at present stands is sufficient to secure the safety of the public frequenting places of amusement, and has declined to entertain a proposal to inquire into the general question of the legislation affecting theatres, &c, until he is convinced that the Metropolitan Board's powers are ineffectual to protect the public. There may be difficulties in the way of devising a complete reform of the present anomalous condition of affairs, but the moment appears to be opportune to abolish the present divided jurisdiction affecting theatres, and of concentrating the powers already possessed by the Lord Chamberlain, the Middlesex and Surrey Magistrates, and the Metropolitan Board of Works, in the hands of a single department. There would probably be no objection to placing this responsibility upon the Metropolitan Board of Works, who have been already entrusted with the more onerous portion of the duty. It is obvious, however, that to efficiently superintend the construction and regulate the management of the 500 places of amusement existing in London will necessitate the organisation of a larger staff than is at present at the disposal of the Board. The Board has recently taken upon itself the care of the Metropolitan bridges and commons, and there is no reason to doubt that it would be equal to the emergency of looking after London theatres and music-halls until the time arrives for the constitution of the new governing body for the whole of the metropolis.

Mr. Firth, in his essay on the Government of London, already referred to, remarks (pp. 44-45), "It has often been contended by opponents of a unified system of London government that a central authority would be unable to deal effectually with the details of municipal government, and that local interests would thus be neglected. The jurisdiction now exercised by the Metropolitan Board over buildings in the metropolis is an illustration of the possibility of the closest details of municipal government being directed from a single centre." The Board now exercises partial control over all public buildings erected, and it would seem only a necessary corollary to give them complete jurisdiction over public buildings of whatever kind, including churches and chapels, which are, to a certain extent, as much in want of regulation, as regards the safety of the public frequenting them, as theatres and music-halls.

ON SOME RECENT DECISIONS IN RELATION TO BUILDING AGREEMENTS.*

IN further continuing our remarks on some recent decisions in relation to building agreements, we may, without preface, proceed to notice the decision in the case of Maraden *v.* Sambell, 43 *Law Times* Reports (N.S.), 130; 28 *Weekly Reporter*, 982. In this case there was a building agreement pretty much in the usual form of these documents, and one of the stipulations was, that the builder should complete the houses by a certain date, namely, the 24th of June. Then there was a covenant that the builder should not, without the written leave of the landowner, remove any building materials off the land after they had been deposited there, and also a proviso which, as the judge characterised it, "though drawn with great inexactitude," amounted to a proviso for re-entry by the landowner on breach by the builder of the covenants of the agreement. Of course, this is a very usual stipulation, and, we will hope, is usually clearly expressed; but, whether obscurely or comprehensively drawn, it is found in most building agreements. But the effect of such a stipulation as this is legally without doubt; for, on a breach of one of the covenants, the landowner may affirm or may rescind the contract. The right, however, is subject to certain qualifications, which are, that he may not rescind it if the position of the parties has been so changed by any act of the landowner since the breach that the former position of things cannot be restored, or if the rights of third parties have intervened; and further, and this seems only to be, in another form, the same rule, the intention of the landowner to exercise his election by rescinding the contract must be clearly shown. We say this latter qualification is the first rule in other words, because it is obvious that, if the landowner has not signified his election in a clear and certain manner, and the builder has, consequently, fallen into the belief that the contract is not rescinded, and goes on with it, and enters into fresh sub-contracts for, we will say, the purchase of materials, then that the conduct of the landowner has, since the breach of covenant, caused the position of the parties to be changed. Again, Mr. Pollock, in his able work on the law of contracts, states another qualification, viz., that the contract must be rescinded within a reasonable time, that is, before the lapse of a time so long after the true state of things (or the breach) is known that, under the circumstances of the particular case, the other party may fairly infer that the right of rescision is waived. Now, again, this appears to be, more or less, the primary rule, or rather qualification, in another form, because if the landowner has waited so long after the breach that the builder might reasonably suppose that the contract was not considered at an end by the landowner, and acts accordingly, thus again, the act of one of the parties, namely, of the landowner, has changed very materially the position of the parties since the breach.

In the case to which we are more immediately referring, there was a breach of the covenant to complete the houses by the 24th of June, and these legal principles were more or less touched on in other words by Mr. Justice Fry. But the importance of the case to readers of this journal is not so much the enunciation of certain legal principles, upon which we consider there is not much doubt, but in their application to a purely building case, and because the decision shows clearly how they may practically affect both landowners and builders in similar, and probably many similar, circumstances. The main facts of the case were these,—failure by the builder to complete on June 24th; on the 27th an advance of 15*l.* to the builder by the landowner; on the 5th of July the landowner, by telegram, instructs one Pratt, who was employed on some adjoining property, to keep an eye on the premises, and not let any materials be removed from it, and accordingly he "hangs about" the premises. Meanwhile, drain-pipes are being laid down by the builder; no one interferes with him, and no communication is made to him. On the 25th of July the work comes to an end, in consequence of a claim by the landowner, at an interview with the builder on the 15th of July, that by reason of the non-completion of the premises on June 24th they were forfeited to him from that date. Therefore, the question arose whether it was an unreasonably long period for the right of election to be in abeyance, viz., from June 24th to July 15th, and whether,—which, as we say, is the same thing,—the conduct of the landowner had been such as, since the date of the breach, to alter the position of the parties so as to prevent him from exercising the election which was clearly in his power on the 24th of June to rescind the contract. Let us, then, see how the Judge applied the principles to the facts. "In order," he said, "to determine the point, it is necessary to consider the relation of the parties under the contract. The defendant (the builder) was to go on working with all reasonable despatch, and, in all probability, until stopped, he would go on working, and, at all events, doing something on the land. I think that a period of three weeks is more than it was reasonable to elapse before exercising the right of re-entry. On the other hand, suppose that the true view is that the right is a right to elect at any time, unless the rights of third parties have intervened, or the other party to the contract has altered his position under the belief that the contract was a subsisting one; then, taking the case in this way, I think that the result is the same, because, within the three weeks which had been allowed to elapse, the builder had altered his position, and with the impression that the contract was still subsisting. He had laid out money on drainage pipes and other matters, and I think, therefore, that in either way of looking at the case, the landowner had lost his right to rescind on the 15th of July." This seems to be a judgment which is distinctly instructive both to builders and landowners, for it gives a measure of their respective rights. The principle, as all reasonable principles are, is plain and clear, but it is in the application of the principle that difficulties so frequently arise. But, at the same time, it must not be supposed that three weeks would always be too long a period, because

* See p. 482, *ante*.

suppose work going on in winter and non completion by, we will say, January the 3rd, and then that a day or two after all operations are stopped by a severe frost, which prevented any work for three weeks, and that a day or two after the end of that period the landowner signified his election. It might very fairly be urged on his behalf that as during the three weeks no work could be done, that this time should not be considered, under the circumstances, as too long. On the other hand, it is equally clear that if the landowner desires to be on the safe side he should signify his intention to rescind the contract in plain and unmistakable terms within a few days of the breach, and before the builder has, so to say, done anything important in the way of changing his position.

The next case is also one which is concerned with the question of completion, but arose out of an ordinary contract to do certain engineering work. It is, however, an Irish case, namely, Mohan *v.* The Dundalk, Newry, and Greenore Railway Company, 6 Irish Law Reports, 477, and, if good law, is an extension of the principle laid down by Walker *v.* The London and North-Western Railway Company (Roscoe's "Digest of Building Cases," p. 42), which decided that the clause putting an end to the work for unreasonable delay must be enforced before the date fixed for the completion. But in the Irish case there was a non-completion by a specified time, then a mutual agreement to extend the time for a reasonable period, and then, during what must be taken to be within a reasonable period for completion of the works, they were taken out of the hands of the contractors because there was a delay in proceeding with them, and because they were not progressing to the satisfaction of the landowner's agent. The Court decided that it was not competent for the Company to exercise their power of taking the work away from the contractors simply on the ground of delay. But the criticism which must be made on this judgment is, that if delay during the progress of the work before the date originally fixed for completion entitles a landowner or a company to take the work away from the contractor, why should not such a stipulation equally apply if the time is extended? Otherwise the extension of time by the employer simply means a licence to the contractor to proceed at such pace with the work as may suit his fancy or convenience. For there was a stipulation in the contract that if the contractor should delay in the progress of the work, then that the company should be entitled to take them from the hands of the contractors, and if there was delay, why should the clause not apply to the question of reasonable time? In Walker *v.* The London and North-Western Railway there was no mention made of a delay at all, and therefore the judgment in that case may be distinguished. However, we have pointed out the decision to our readers, and though it is not a judgment of an English court, it cannot be passed by without notice.

"WELCOMBE," NEAR STRATFORD-ON-AVON.

This mansion was built for the late Mr. Mark Philips, formerly M.P. for Manchester, and is owned now by Mr. R. N. Philips, M.P. for Bury.

The whole of the works were carried out under the direction of Mr. Thomas Newby, architect, 2, Victoria-street, Manchester. The obelisk on the hill is built of stone, and was erected to the memory of the late Mr. Philips.

The view and plan sufficiently explain the arrangement of the mansion.

Lectern, St. Margaret's Church, Bodelwyddan.—A carved oak lectern, executed by Mr. T. H. Kendall, of Warwick, has been placed in St. Margaret's Church, Bodelwyddan, near Rhyl, in memory of the late Sir Hugh Williams. The design of the lectern is very striking. An eagle is represented in the act of rising from a piece of projecting rock, with the wings spread and the head turned halfway round. The fissures in the rock, and the ferns and other wild flowers, are delicately carved. Around the base upon which the rock stands is inscribed, both in English and Welsh, "To the Glory of God, and in Memory of Sir Hugh Williams, 3rd Bart., of Bodelwyddan, by his Children. May 10th, 1876."

THE TOMB OF MR. AND LADY MILDRED BERESFORD-HOPE, KILNDOWN CHURCH, KENT.

We present, to-day, the monument which is to mark the burial-place of Lady Mildred and (prospectively) of her husband, Mr. Beresford-Hope, in the churchyard of the parish where their seat, Bedgebury, stands. In working out the idea, Mr. Beresford-Hope desired to make it, not only a memorial, but also an addition to the iconography of Kilndown Church. At present, in the east window the infancy of Our Lord is represented, and in the reredos the Crucifixion, while in this structure the Saviour appears in Majesty as Judge, with a particular reference to its being a portion of a tomb.

It will be seen that the principal feature of the design is an adaptation of the familiar idea of a headstone, but on a scale suitable to its standing at the head of two coupled tombs, and farther developed so as to fulfil the function of a churchyard cross.

Our Lord's figure is seated within a vesica as the *Rex tremendæ majestatis*, with the Imperial crown and orb; on either side are the angels blowing the judgment trumpets,—

> "Tuba mirum spargens sonum,
> Per sepulchra regionum,
> Cogit omnes ante thronum."

In the panels below, as symbolical of the actual relations of the seen and unseen worlds, are the archangels: St. Michael, in the centre, as the general guardian of the church. At the head of Lady Mildred's tomb is St. Gabriel, as the bearer of the message which exalted womankind; and St. Raphael, at the head of the prospective tomb of Mr. Beresford-Hope, the protector of the pilgrimage of life, as expressed in the old hymn,—

> "Angelus nostræ medicus salutis
> Adsit e coelo Raphael ut omnes
> Sanet ægrotos, dubiosque vitæ,
> Dirigat actus."

The memorial faces westwards towards the lich-gate, so as to be seen by all entering the churchyard.

The structure is of various kinds of granite, overlaid with bronze work; the figures are of white metal work on a ground of coloured enamel. The granites used are Peterhead, on plinths of Inverness dark grey. The tombs are of Shap and Peterhead granites.

The bronze work is all modelled and cast separately, and fixed to the granite, which will show as a ground to the traceries in the front; and at the back will be fully exposed and covered with a conventional rose-pattern diaper; Lady Mildred's portrait being introduced in a medallion in the centre.

The projecting buttresses and the cross are entirely of bronze. In the centre of the cross is an enamel picture of the head of our Lord, from a Murillo belonging to Mr. Beresford-Hope.

The bronze and enamel work are being executed by Messrs. Singer & Son, of Frome, and the rest of the work, including the modelling, is by Mr. Forsyth, of London.

The cartoons for the figures are by Mr. J. R. Clayton; and the design of the whole is by Mr. R. Herbert Carpenter and Mr. B. Ingelow.

The adjoining tombs are of various members of the family, the larger coped tomb being that of the late Lord Decies and the smaller cruciform coped tomb is that of one of Mr. and Lady Mildred Beresford-Hope's daughters; eastward of this, but hidden by the projecting angle of the church, is the lofty canopied tomb of Marshal and Lady Beresford by the late Mr. Carpenter.

HYDE PARK CORNER AND HAMILTON-PLACE IMPROVEMENT SCHEME.

The number of schemes we have received afford proof that the plan proposed by the First Commissioner of Works for the relief of the traffic at Hyde Park Corner, and for which the Board of Works so hastily and inconsiderately voted money, is not generally approved. Some of them are obviously founded on the plan by Mr. Statham, published by us (p. 486 *ante*), and as it seems to us are not improvements upon it. We publish this week a sketch showing a method of dealing with the congested traffic both at Hyde Park-corner and Hamilton-place. This is altogether different from anything that has hitherto come before us. The drawings have been executed by Mr. W. H. Colbran, of South Kensington. By taking the levels and measurements according to the Ordnance Survey, Dr. Churchill conceived the idea of dividing the two lines of traffic without in any way interfering with private property or disturbing existing structures. It is proposed to carry the principal line of traffic, viz., that along Piccadilly, by a short diagonal subway under the crown of the hill at Hyde Park-corner. The approach to the subway would commence opposite the Alexandra Hotel, and the park railings would be set back a few feet so as to allow of a width of road sufficient for the east and west traffic.

To form this subway it is proposed to excavate a nearly square block of earth bounded by the Wellington Arch on the south, and the entrance to the park on the north; the two adjacent "refuges" form the east and west boundaries. The general traffic from Knightsbridge would be carried under a girder span. If additional light is required it can be provided by openings at the sides marked "A" on the plan.

The gradient of the new road would be reduced from 1 in 40 (the existing road) to 1 in 70.

It is urged that a great saving of horseflesh would be effected with such a gradient, especially in the heavy traffic, for the new road would be nearly level.

The exit of the subway would be just within the railings of the Green Park opposite Apsley House. The road continuing the same gradient would gradually rise to the lowest level of Piccadilly, opposite Brick-street.

A special advantage of the scheme would be that no public monuments would be interfered with, and the ancient right of way from Buckingham Palace to Hyde Park by a short and direct transit across Piccadilly would be preserved intact. The continuous flow of the traffic without any hindrance or delay is the great object to be sought after for the comfort and convenience of the public. One special feature of this plan in that the block at Hamilton-place should be dealt with at the same time as that at Hyde Park-corner. Dr. Churchill, adopting the expression made use of by the First Commissioner of Works, remarks that the only way to cure or even relieve, "congestion of traffic" must be founded upon the same principles as those adopted for the cure of local congestions in *corpora hominis*, viz., to constrict the abnormally dilated arteries rather than unduly expand them. Whenever the avenues to a thoroughfare are abnormally dilated, collisions are very likely to occur in consequence of the traffic being "all over the field." In order to collect the dispersed traffic as it would focus at Hamilton-place, according to the scheme proposed by Mr. Shaw-Lefevre, extra policemen would be required, which would greatly increase the burdens of the rates.

Dr. Churchill and his technical advisers agree with our previous correspondent that the block of traffic is more felt at Hamilton-place than at Hyde Park-corner, on account of the heavy gradient existing there, which causes a severe strain upon the horses coming down Hamilton-place when suddenly checked by the cross traffic.

It is generally admitted, as our previous correspondent remarked, that "nothing would really clear away the obstruction at Hamilton-place but a roadway carrying away the traffic *under* Piccadilly." Dr. Churchill takes advantage of a nearly equal rise and fall of the Piccadilly roadway contrasted with the persistent heavy fall of the gradient from Hamilton-place to Halkin-street, and argues that his plan is therefore the most natural and effectual way of obviating the congestion.

By splitting up the two lines of traffic and keeping them absolutely and for ever distinct, he considers he has solved the difficulty.

Some slight modifications of this scheme have been proposed to Dr. Churchill. One friend advises that the subway should be longer, i.e., less diagonal; and another suggests the shortening of the proposed road in the Green Park; but the plans which we publish to-day, and which have been submitted to the Queen with her Majesty's consent, are those which Dr. Churchill has formulated and adopted.

Leicester.—At a meeting of the Highway and Sewerage Committee of the Corporation of Leicester, on Friday, the 21st of April, Mr. F. W. Allen, of West Bromwich, was appointed chief building inspector for the borough. There were 234 applicants for the appointment.

OLD CUSTOM-HOUSE AT KITZINGEN.

OLD CUSTOM-HOUSE AT KITZINGEN.

The great Custom-house or bonding warehouse at Kitzingen is supposed to be a work of Bishop Julius, as it has his arms upon it, and is quite in the usual style which he adopted in all his buildings. Julius was a liberal and magnificent prelate, and everything which he did was done well and thoroughly. The Grand Hospital and University which he founded in his episcopal city are amongst the noblest institutions in Europe. Architects had a lively time of it under this illustrious Prince-Bishop, who is said to have erected over 300 churches, to say nothing of secular buildings. All the buildings carried out during his reign are remarkably ornamental, well constructed, and have a very marked character about them.

The treatment of the staircase-turret and the gable of the Custom-house at Kitzingen deserve attention from their originality. The window-heads, formed of inverted segments of circles, are not uncommon in Germany, though very rarely to be seen in this country. Examples, however, are to be found here and there in England. The windows and doorways of some of the old stone houses in Lancashire, for example, exhibit the same form.

WING OF THE CLOISTERS OF THE FRANCISCAN CONVENT, BELLPUIG.

Bellpuig, a small town to the left of the city of Cervera, was the seat of the noble family of Anglesola, who had built a castle there. It is well known to artists, and highly spoken of by Ponz and Celles for its magnificent sepulchre of Don Ramon de Cardona, a *chef d'œuvre* of the Renaissance, transferred in 1841 to the parish church of the town from the neighbouring convent of the Franciscans, where it had been originally erected. In this convent, the façade of which presents few attractions and shows signs of decay, are to be found a well-made spiral staircase adjoining the cloisters, and an inner door of the Pointed style and of beautiful execution, preserving in a perfect state the cloisters, which are a work of the commencement of the sixteenth century, together with a third gallery added to it in the seventeenth century.

These cloisters, part of which we illustrate, form a square, and contain forty arches in its upper galleries. The ground-story has four pointed arches in each gallery, of massive construction and devoid of ornament, and having buttresses terminating in pinnacles. The most graceful portion is the second gallery, each pillar of which consists of fluted sides and sharp-pointed angles. Heavy mouldings project from the base, and twist, like stout ropes, spirally round the grooves of the pillars and arches. The capitals display a great variety of foliage and fruit, as well as fantastic animal forms, all the details of which are carefully executed. The arrangement of the arcade is original, and for this reason is worthy of special attention; the gallery, moreover, being a relic preserved from deterioration until the monastery was abandoned. The third gallery is adorned by elegant Doric columns, which are surmounted by a cornice of great elevation, constructed with much skill.

Altogether, the cloisters of Bellpuig, owing to their originality and lively effect, rendering them a good specimen of the period which they represent, are worthy of notice, and will repay a visit to art-lovers.

C.F.Kell Photo Litho, Castle St Holborn, London, E.C. Wyman & Sons, Printers, Gt Queen St.

THE TOMB OF MR. AND LADY MILDRED BERESFORD-HOPE,

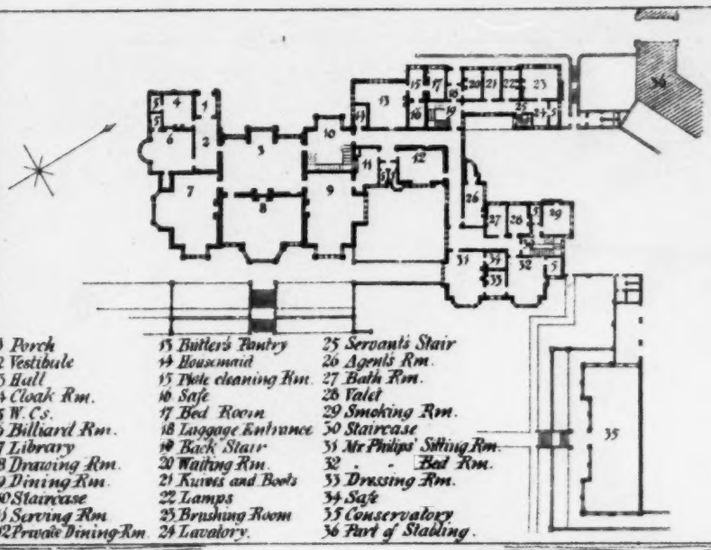
KILDOWN CHURCH, KENT.

MR. R. H. CARPENTER AND MR. B. INGELOW, ARCHITECTS.

WELCOMBE

WARWICKSHIRE

Thos Newby.



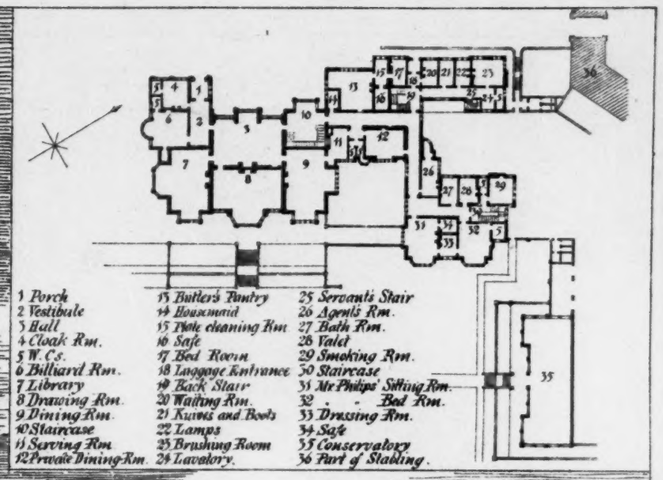
1 Porch
2 Vestibule
3 Hall
4 Cloak Rm.
5 W. C.s.
6 Billiard Rm.
7 Library
8 Drawing Rm.
9 Dining Rm.
10 Staircase
11 Serving Rm
12 Private Dining Rm.
13 Butler's Pantry
14 Housemaid
15 Pole cleaning Rm.
16 Safe
17 Bed Room
18 Luggage Entrance
19 Back Stair
20 Waiting Rm.
21 Knives and Boots
22 Lamps
23 Brushing Room
24 Lavatory.
25 Servants Stair
26 Agents Rm.
27 Bath Rm.
28 Valet
29 Smoking Rm.
30 Staircase
31 Mr Philips' Sitting Rm.
32 . . Bed Rm.
33 Dressing Rm.
34 Safe
35 Conservatory
36 Part of Stabling.

H. T. Cresswell
Feby 1891.

Whiteman & Bass, Photo-litho 236, High

Wyman & Sons, Printers, Gt Queen St

WELCOMBE HALL
WARWICKSHIRE
THE RESIDENCE OF
H. P. PHILIPS Esq. M.P.
Thos. Newby, Archt.
Manchester.

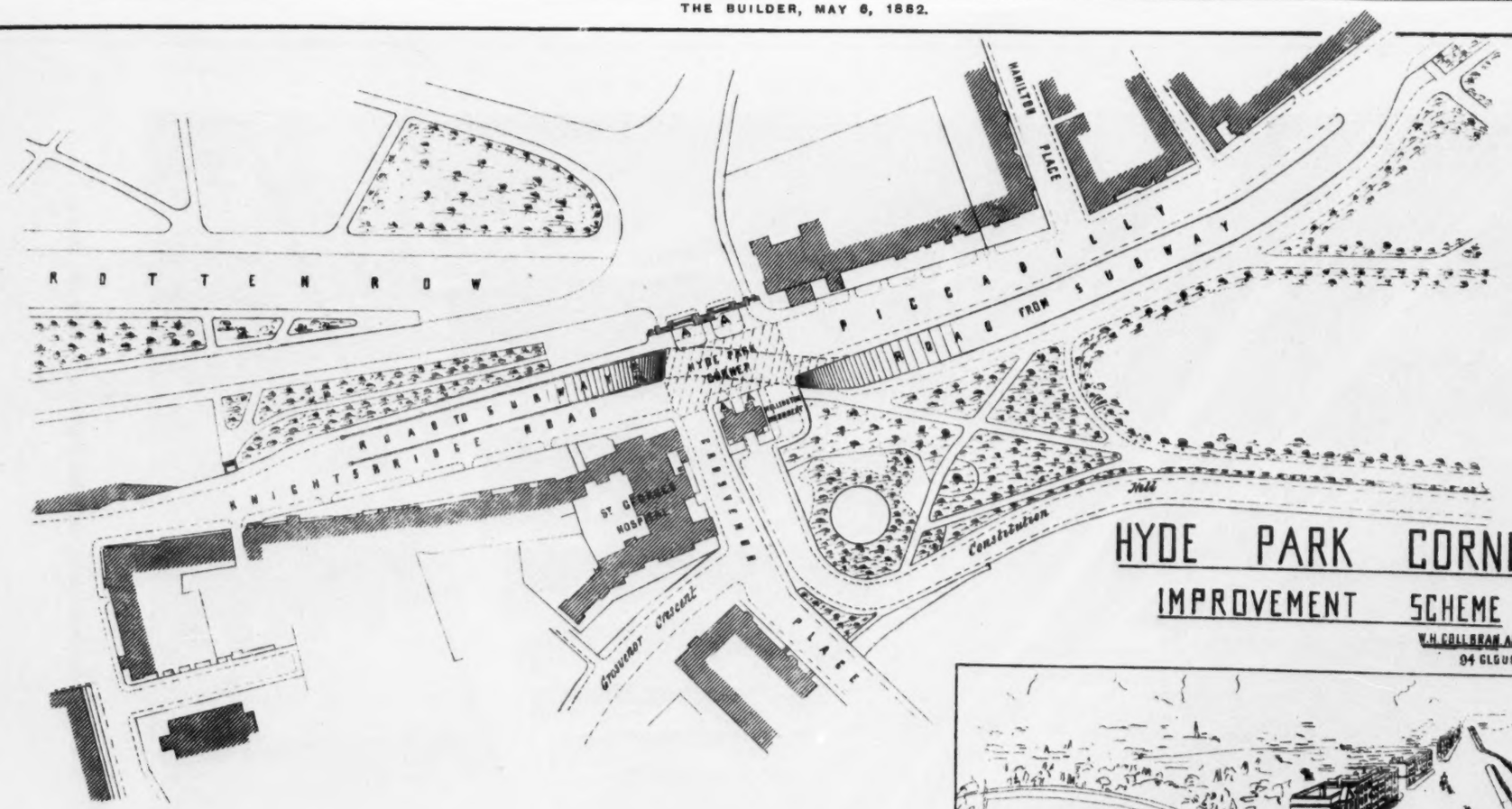


1 Porch
2 Vestibule
3 Hall
4 Cloak Rm.
5 W. Cs.
6 Billiard Rm.
7 Library
8 Drawing Rm.
9 Dining Rm.
10 Staircase
11 Serving Rm.
12 Private Dining Rm.
13 Butler's Pantry
14 Housemaid
15 Plate cleaning Rm.
16 Safe
17 Bed Room
18 Luggage Entrance
19 Back Stair
20 Waiting Rm.
21 Knives and Boots
22 Lamps
23 Brushing Room
24 Lavatory.
25 Servants' Stair
26 Agent's Rm.
27 Bath Rm.
28 Valet
29 Smoking Rm.
30 Staircase
31 Mr. Philips' Sitting Rm.
32 " Bed Rm.
33 Dressing Rm.
34 Safe
35 Conservatory
36 Part of Stabling.

A. J. Cresswell
Feby 1881. Del.

Whiteman & Bass, *Photo-litho* 236, High Holborn.

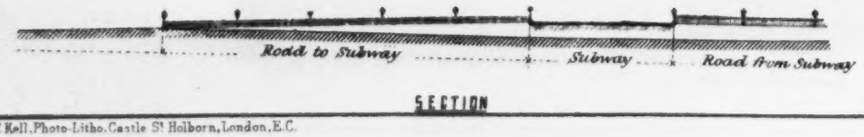
Wyman & Sons, Printers, Gt Queen St.



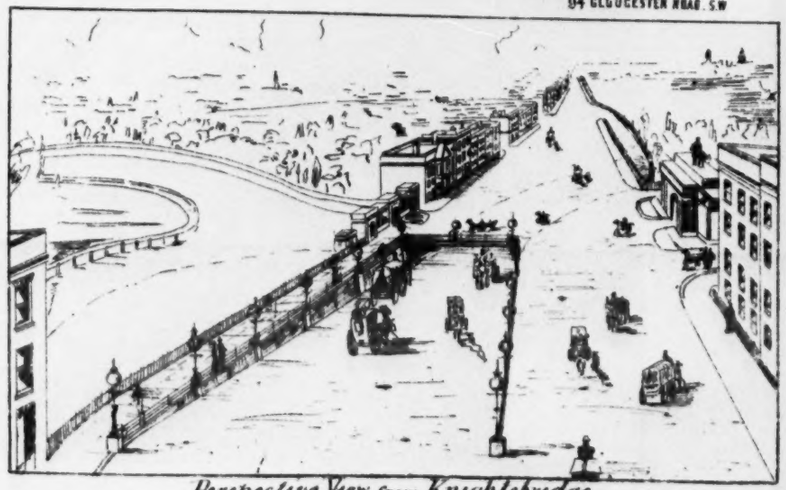
HYDE PARK CORNER

IMPROVEMENT SCHEME

W.H. COLLMAN ARCHITECT
94 GLOUCESTER ROAD. S.W



SECTION



Perspective View from Knightsbridge

C.F. Kell, Photo-Litho. Castle St Holborn, London, E.C.

Wyman & Sons, Printers, 74 Queen St.

WING OF THE CLOISTERS OF THE FRANCISCAN CONVENT, BELLPUIG, SPAIN.

MUSINGS ON THE MERITS OF SOME STYLES OF ARCHITECTURE.*

IN what is termed the "Debased" Tudor,—a somewhat unlucky epithet to apply to a style ("Give a dog a bad name," &c.),—there is much worthy of study in secular and domestic work. This is mainly owing to that quietude and absence of fuss which perhaps I may call an English virtue. In ecclesiastical work of the Late Tudor period, however magnificent may be the examples left to us, there is, among other defects, a poverty in the mouldings which is the reverse of pleasing. In this, and particularly in the Elizabethan styles, the treatment of domestic windows is a most striking feature, and I venture to think very successfully managed. Though in themselves more important, external doorways do not, like windows, occur in such numbers and at all levels. Take such an example as Hardwick Hall, Derbyshire. When I visited this splendid old mansion some years since, the first impression left on my imagination was the extraordinary number of windows. It is a perfect lantern in stone. Yet, withal, no one can say that their superficial area, reckoned in the total, is too large, so skilfully are the openings for light equally distributed. There is not the slightest appearance of their being mere holes in the wall. Contrast this for a moment with the now fashionable mode of building windows of good width, and then appearing to correct this by the device of putting a number of little panes, divided by miniature wooden bars.

I fancy that I hear some one asking, "Did not the Tudor and Elizabethan men do the same thing, and push in a quantity of lozenge-shaped quarries, cemented together by lead, thus giving heavy appearance to the windows and taking away much light, besides having to strengthen the lead by putting the heavy prison-like stanchions and saddle-bars?" My reply to this is that the lead divisions, even though as much as ¼-in. wide, threw no shade, and that the amount of light thus obstructed was so infinitesimal as not to deserve notice. I am not, however, advocating the re-adoption of lead-lights, and consider the practice of putting dispered or painted quarries a half-and-half proceeding.† The Mediæval men used quarry glass for obvious reasons. But there is no reason why *we* should suffer from cold draughts of air, or from the unwelcome intrusion of rain. However good may be the workmanship of the glaziers, the leading may be affected by frost or other inevitable damage. The more joints, the greater room for weak, insecure places. However charming may be the effect of a mullioned window, I believe modern taste generally inclines to some material warmer than stone, actually and apparently. Stone inside a room is chilly to look at, except when the rays of the sun catch it in the chequered light of painted glass, and give that beautiful effect so well delineated by a Joseph Nash or a Horsley. If plate glass is used, some of those first-rate wrought-iron casements can be used, though even if painted a bright tint they have not so warm an appearance as the woodwork sash-windows. Mullions and transoms can also be brightened by colour and gilding, a portion of the natural surface of the stone being left. The old objections against mullions and transoms may be said to have vanished since sash-windows have been accommodated to them, the woodwork outside only showing a very narrow margin, and thus scarcely reducing the clear width of the stone lights. The sashes can easily be locked and unlocked, and lifted up and down, by several well-known new mechanical contrivances, so that the old difficulties of needing pairs of steps, "long arms," &c., no longer exist. The early revivers of the Gothic school perhaps rather prejudiced the public against mullions and transoms by making the actual lights too narrow, owing to the considerable projection of the woodwork beyond the stone, and sometimes by not sufficiently studying the position of the transom, and placing it where it spoiled the view by cutting across the eye awkwardly. The late Sir Gilbert Scott determined that this complaint should no longer be made, and in his domestic work it will be found the woodwork of the windows shows a very narrow margin round the stone, rather too much to the concealment of the stiles of the sashes.

After the Tudor style, the Elizabethan came on the scene, and had a long career, merging gradually into the Jacobean. The great distinction, as it appears to me, in the architecture of this period, as compared with the Mediæval, is that it was not entirely new. The Tudor is original, though having its beginning and foundation on prototypes like the Norman or Romanesque, which, commencing with a rude imitation of Classic forms, afterwards developed the undying beauties of the Mediæval school. The Elizabethan, not being exactly the commencement of a new style, but the outcome of that great wave of the Renaissance so worshipped now by a certain section of art-lovers, possesses more diversity in the character of its nearly contemporary examples than is the case with Mediæval work. The Renaissance was possibly more popular in one locality than in another, or longer in reaching different places, so that the mixture of Classic features with Gothic varies much, and, in consequence, the general character of Elizabethan work. I may remark in passing that the term Renaissance has even wider bounds, for the Renaissance "stir" never seems to have ceased since it began, and is continually going through some new phase. It has certainly had a long innings since its commencement in Italy. I think the present great desideratum of architects is some style in which those of all camps can meet on neutral ground. Where there is a common basis action is practicable, and it saves a restless wandering here and there. The work of the Elizabethan period seems to me more suitable to English wants than that later Italian Renaissance so effectively manipulated by an Inigo Jones, a Wren, a Vanbrugh, or a Chambers. I suppose the Queen Anne style is an attempt in this direction, the result of a spirit of architectural charity. Like Elizabethan, it has much of the freedom and *abandon* of Gothic work, without demanding Mediæval details, though following in the same road and aiming at honesty in principle and substantial construction. The Queen Anne style appears to be the means to an end. Even in its short life how great the changes have been! It has sobered down, become more chastened, less extravagant. The mullion and transom are thoroughly in accordance with the traditions of the Elizabethan period, and it is, of course, optional to introduce the pediment or any other Classic feature. I wish the mullion, &c., could be more a feature in the prevalent style, with which it is quite as much in accordance as in the period of Francis I., where it was so usual.

In Elizabethan work, as may be said of other styles where semicircular arches are the rule, not the exception, the variety in the mouldings is much less than in Mediæval architecture (particularly as compared with that of the thirteenth century in England). It is here that Gothic architecture has the very great advantage, almost, I might say, beyond any other. But I do not see why in these liberal, catholic-minded days it should not be permissible to poach a little on these preserves, and carry off some of their beautiful mouldings. In Greek and Roman architecture, the same want of variety in the mouldings is seen.

One of the most notable features of the Elizabethan period consists in the enriched plaster ceilings, of which there are several distinct types, the variety being great. The manner in which conventional fruit and flowers and grotesques are treated, with so much spirit and cleverness, give much force to the ceilings. Besides these, which are designed in a comparatively flat way, there is another kind with occasional pendants. However handsome and boldly decorative the latter may be, owing to the life and variety they afford, as well as the emphasizing of the pattern, they are not very comfortable objects to gaze at, especially in ordinary rooms, where, owing to the limited height, they are nearer the eye and more formidable-looking than if at double the height, though in reality they then would be much more dangerous in case of accident. In practice, however, pendants can readily be made perfectly safe. Plaster has the great advantage of not being in itself costly, while it reflects light when white or of some light tint—always an advantage in this country, particularly in smoky cities. If the ornamentation of a ceiling is to be elaborate and in high relief, there are several materials which can be fixed in slabs without the paraphernalia of scaffolding and dirt which is inevitable with a wet plastic material. To the architects of the Elizabethan period, therefore, I think we owe a great debt for their practical treatment of the domestic ceiling. There is a good compromise between the plaster ceiling and the wooden one,—I mean a lath-and-plaster surface, to which oak or deal ribs, forming ornamentally devised panels, can be fixed.

In Late Renaissance work there are, of course, very beautiful examples of plaster ceilings, as also in the Adams' style, with its refined ornaments in delicate relief. But there is still a charm in Elizabethan ceilings (not peculiar, I believe, to my own eyes) not discernible in other styles.

To that man who values the "silver streak of sea," who loves the insular character of our architecture (so little imbued with Classic influence as compared with Continental work), and does not want to see wagon-loads of foreign detail carried through a dark tunnel, the Elizabethan, like our own type of Gothic, has the virtue of being essentially British, native of the soil. The terraces, with their picturesque balustrades, set down in an old-fashioned, formally laid-out garden, are another great feature of the times of "good Queen Bess." Who does not well know, at least by illustration, Dorothy Vernon's walk at Haddon Hall, a delightful specimen of a sensible design of balustrade, with the bold circular knobs on the piers, a feature which always tells? There is much more variety in these Elizabethan balustrades than in the more severe Italian work, as intricate geometric and sometimes elaborately floriated patterns abound. The ornamental crestings to bay-windows, and the chimney-pieces, of very varied designs, also form noteworthy features of this period. In woodwork, such as doors and ornamental wainscoting, there is much variety and play of fancy. A loose rein is given, but the curb is still there, to be applied when necessary. Surely it is a mistake to imagine that when designing Gothic panelling, for example, it is always necessary to insert cusping? I think it possible to produce something not inharmonious with that style without some of the more characteristic marks peeping out. Lozenge-shaped and other geometrically-formed panels give much scope for change, and if well moulded have a very ornamental effect. One of the main difficulties where cusping is employed is that it increases the cost so much, owing to the waste of stuff if worked out of the solid. It is a very common remark, and one made particularly by the followers of the Queen Anne school, that however beautiful and suitable an adaptation of Early English or Decorated may be as regards the exterior of a building, yet in the internal fittings the architect is at sea, and has no precedent to follow. That may be true, but so much the better, as more scope for original invention is brought about. Surely a style which had such a successful reign for more than 350 years is elastic enough to adapt itself to all circumstances!

In old houses, it is very usual to see oak wainscoting the whole height of the room, with perhaps, also, an oak ceiling. This is not only very costly,—a thing much to be considered in these days,—but tends to absorb a good deal of light, while it lessens the apparent size of a room. The plaster frieze is more of an Elizabethan or Renaissance feature than a Gothic one, but there can be no incongruity in its connexion with wainscoting. Papier-mâché, carton-pierre, or other such material, could, of course, be just as suitably used.

The complete result of the Classic revival which had been every year more and more permeating the Elizabethan work, is seen in the admirable designs of Inigo Jones, whose reputation, if it depended on nothing else, might fairly rest on the fragment left us of the great palace once contemplated at Whitehall. Perhaps the style is too severe and uncompromising for those who apparently delight to turn topsy-turvy every rule of architectural propriety. Grace, harmonious proportion, good effect of light and shade, all these virtues we find in Jones's works. Happily, the whole design of the palace at Whitehall has been preserved for our examination.

Sir Christopher Wren's treatment of Classic may, I suppose, be considered more free than that of Jones. Certainly, his skilful and original adaptation of Classic details to the purposes of an English spire (a feature previously exclusively Gothic), was very successful. Unhappily, scarcely

---

* By Mr. B. Edmund Ferrey. Read at the meeting of the Architectural Association, April 21, 1882. See p. 510, *ante*.

† In staircases, halls, and in some other situations, painted glass may, of course, be very fitly used. In the above remarks (which refer to *domestic* work only), I was rather alluding to the modern practice of inserting quarry glass above the window-transom level.

a year passes without the City of London losing one of these unique examples. It has been alleged by Wren's detractors, as an objection to his dexterity in spires, as in the case of St. Bride's, Fleet-street, or St. Mary-le-Bow, Cheapside, that it was a poor expedient to pile up order above order in the endeavour to make an elongated pyramidal outline. But the skilful manner in which the translation of Gothic into Classic has been effected ought to disarm all criticism. The task of securing a good outline was even more difficult. In a Gothic spire, if the architect is fortunate enough to get the proper angle, neither too sharp nor too obtuse, and to place the spire-lights so as not to clash or interfere with the pleasing pyramidal contour, all is right. If, also,—this is most important,—the junction with the tower is successfully managed, all is comparatively plain sailing. But, of course, the number of "ifs" have to be very carefully considered. In the Classic instance one has to deal with a series of curved lines next the sky, some of which may look very awkward, and thus injure the effect of all the others. In the Mediæval, there is only in the beginning the oblique outline to be considered as a skeleton, the pinnacles and lucarnes being applied as may seem best afterwards. So, when speaking of the merits of certain styles of architecture, I think the Wrenian spire ought to hold a high place. Wren was ably followed by his talented pupil, Hawksmoor, and afterwards by Gibbs, whose beautiful towers and spires, of bright-looking Portland stone, still, happily, help to embellish London.

Next on my list comes the period of Queen Anne, from which fountain-head so many at the present day draw their inspiration. Specimens of that reign are not very attractive, and seem heavy. Being brought in by William of Orange and his Dutch followers, like most transplantations it did not thrive here so well as in its native clime, where the style was so well adapted to the surroundings. The modern Queen Anne, I need scarcely say, is so different to the old that the foregoing remarks cannot refer to it. I regret that time will not allow me to go into the consideration of the succeeding English styles up to the present day.

And now a few words about some of the Continental styles of architecture. The Romanesque of Germany is very honest and vigorous. Perhaps one of the most striking and characteristic features to an Englishman is the external gallery or deep arcade occurring just below the eaves-line of the roof or carried up the raking line of a gable end of flat pitch. Such a detail as this gives force and variety of light and shade to a building externally which no amount of ornament could afford, and redeems it from any monotony or flatness. The multitude of towers and spires to the great German churches (which is a feature also in those of Lombardy) has a very picturesque effect. When the Romanesque in Germany developed into the full-fledged Gothic, some of the charm seems to have fled, and the Frenchmen have the greater advantage in their ecclesiastical architecture. As has been admirably shown by Mr. H. W. Brewer, the Germans had a most happy knack of adapting their buildings to their sites (many of them very romantic), so that in some places it is difficult to say where the ancient rock begins and the human handiwork ends. In the narrow streets of the towns and cities (as notably at Nuremburg) the picturesqueness of the houses probably cannot be excelled in Europe, not even in Normandy and Brittany. The corbelled-out turrets and other features afford immense variety of sky-line, &c.

The proximity of France has enabled most architects to well study the architecture there, and even those who have not personally visited that country must be well acquainted with its general lines through Viollet le Duc's works. I think it is now very generally admitted that the extraordinary skill with which Le Duc handled his artistic pencil, and his novel and original mode of showing and explaining the driest details of architecture, invested the most prosaic, humdrum subjects with almost a glamour of romance. Were a draughtsman of like subtlety and ability to spring up in England and publish an illustrated dictionary of our English architecture, I firmly believe that, as ar as native examples go, an equally good, if not better, assortment would be found.

What shall I call the merits of French Gothic? Perhaps, first, I should mention the boldness and breadth of the earlier types. The conventional stiff style of its sculptured foliage was in perfect accordance with the surroundings. Then there was the nobility of stone groining, or, at least, stone barrel-vaulting, applied to even the humblest village church. This is more monumental and lasting than the more common way we had in England of using timber roofs, many of which have long since perished through fire and decay, and which, in consequence, have been replaced by miserable modern roofs, or even lath-and-plaster flat ceilings. The cluster of subsidiary chapels, so usual in France to an apse, gives an admirable effect to the interior, which is rare in England, Westminster Abbey, being one of the principal examples.

Turning the other way, and looking at some of the disadvantages of French as compared with English, there is the exaggerated height of some of the churches, the narrowness of the bays and the crowding-in of the windows in consequence; the frequent absence of the triforium stage, except in earlier work; and the great width of the lancet windows. The latter are inferior in effect to our long narrow Early English lancets, which, being widely splayed internally, are by no means niggardly in affording sufficient light. Then the window tracery has but little variety as compared with English Decorated, though I am free to admit that, in the striving for change, forms more curious than beautiful are to be found in some of our late Geometric Decorated windows. Nevertheless, in French windows a want of scale and balance between the parts of the tracery is seen more often than in English work. I have before commented on the merits of the mouldings of the two countries, so need not again enlarge upon them. In Early French work the buttresses, with their long slopes destitute of a projecting drip to each joint, look crude and rough as compared with the delicate drips found in even the plainest and most simple of our village churches. Such treatment is very suitable for brickwork. Ordinary bricks can be used for the purpose by merely cutting off the lower edges where the oblique line impinges on the horizontal. The scolloping out to the pyramidal tops of pinnacles or to spires in early French work appears more suggestive of plain tiles or oak shingles (the former of which are often so treated in Surrey and Sussex) than of stone. In masonry I do not know any old English example, except, of course, in Norman work, of which there is a good specimen at Kilmersdon Church, near Radstock, in the form of a kind of frieze. Surely in England we managed the treatment of the general field (to borrow an heraldic term) of our spires better than either in France or Germany, leaving the simple unadorned surface generally, but placing bands of panelled ornamentation, as at Salisbury, or as in a modern example, that of the spire to Skelton Church, near Ripon, the design of the late William Burges. Other modes of effecting the same object of enriching the spire were by the adoption of crestings at intervals round it, as at Bonsall Church, near Matlock, or still more commonly by means of pinnacles and spire-lights. All these plans seem superior, I may say, to the openwork spires of Germany.

In spite of one's better judgment, the exuberant richness and grace of some of the work of the Flamboyant period almost forces one to admire it. The discontinuous arch dying into a pier of some simple or circular section, without any intermediate capital, is rarely found in English work, though frequent in late French. With thick walls, it is very effective, as in such examples as the old Parish Church at Clevedon, Somerset, and Lostwithiel, Cornwall, of the Early Decorated period. I have often thought how, in our work nowadays, more might be made of this kind of pier, instead of almost invariably using the cylindrical or octagonal, or other form of pier based on the circle. When churches are built with naves of good width, but with the aisles very narrow and used for little more than passages, the slight additional obstruction caused by the square form is hardly worth attention. In such cases, bricks, or even rough local stone, might be used with perfect safety (by having proper bonders), instead of free-stone, marble, or granite.

Respecting the merits of the square and circular-planned abacus, I suppose there will always be difference of opinion. The advocates of the former expatiate on the advantage of having plenty of space for square devised orders of arch mouldings, and maintain that the angles of the abacus afford good reason for special treatment of the carving under them, and thus allow of more variety in the foliage than is possible with a circular capital. They affirm that there is more boldness in the sharply-defined straight lines than in the softer circular forms. If that be so, it is rather remarkable that in England we are less severe in this respect than in the south of Europe, where the people never thoroughly emancipated themselves from Classic traditions. The circular abacus, too, shows greater changes than the square when examined from different points of view. There is no reason why the two should not be used in the same building, the square in the lower, and probably less decorated portion, and the circular above. Both forms are found in French work. Each is good and appropriate in its way, but as an Englishman I plead for the more general adoption of those features on which the more particular stamp of our forefathers' approval has been placed.

With the consideration of French architecture I am compelled to draw to a close these remarks. When I commenced to write this paper, I had intended to traverse a wider field, and had, in fact, committed to paper a good deal more than I have included in this last revision. The subject expanded and displayed its largeness, and so I found it more prudent to confine my notes to a few styles rather than the many, while permitting myself to branch out when I could reasonably do so. Although I have endeavoured, as far as possible, to avoid quotations from books, or to go over ground already well trodden, it must be obvious that a certain amount of repetition has been unavoidable, as otherwise I should have appeared to have overlooked some leading characteristics of the styles noticed.

Public criticism has frequently assailed modern architects for their want of originality and inventiveness, condemning their worship of precedent and imitation of "past dead styles." Considering that the great Perpendicular era lasted some 150 years, and that the distinctions between the first and the last specimens of it are not so widely different, it is rather hard that architects should be expected now to invent a new style all of a sudden. During the last few years, however, there has been less strict adherence to precedent, and, as I have endeavoured to show, a general movement towards some kind of architecture suited to the present day, though I think it almost impossible in modern times, owing to the facilities of travel and to other obvious reasons, that all practitioners should be in such accord as in the Middle Ages.

It may very naturally be asked, what has been the aim of this lecture? My idea has been to show how much may be learned from the study of past and present styles, both those in England and on the Continent. Therefore, much as I have pleaded for adhering to the characteristics of native architecture, I do not shut my eyes to the great advantages of foreign travel, to which I can testify from personal experience. It is possible to engraft some features of European architecture into our own vernacular without interfering with its insular character. And as I remarked in an early part of this paper, architects are less foreign in their tastes than a few years since.

I have not been standing here as the would-be apostle of any particular school to the confusion of other old and new ones, but have tried to lay before you, quite dispassionately, I trust, some reflections which have been floating on my mind, and so crave permission to leave you to form your own conclusions.

In the discussion which followed the reading of the paper,

The President (Mr. Aston Webb) observed that somehow or other mullions and sashes did not seem to go very well together. If mullions were used, transoms were a necessity if the windows were lofty, and under such circumstances the use of sashes would be unsatisfactory in effect. He quite agreed with the spirit of the remarks made by Mr. Ferrey as to the necessity of looking to the details of all styles for suggestions and ideas, instead of slavishly adhering to one style; and, in fact, he did not see why architects should not, as a body, strive more than they did to make architecture a progressive art, working from and seeking to improve upon the best modern buildings, rather than closely imitating ancient buildings. Let architects closely study the best examples of modern times, in whatever style, taking such typical buildings as the Reform Club, the New Law Courts, the Natural History Museum, or Lowther Lodge. Let them find wherein any of those buildings were defective, either in planning or design, and seek to avoid their defects in future buildings.

The pursuit of such a course would be the only means of getting away from the present illogical method of working, and was the only way in which to make the architecture of the present a living art.

Mr. H. W. Pratt, Mr. Trubshawe, and Mr. H. G. Turner also offered a few remarks, the last-named gentleman endorsing the President's remarks as to the study of modern buildings, which, he believed, was the only possible way of arriving at a Victorian style of architecture.

A vote of thanks having been accorded to Mr. Ferrey for his paper, he briefly replied, and the meeting terminated.

THE NEW CHURCH OF ST. MATTHEW, BAYSWATER.

VISIT OF THE ARCHITECTURAL ASSOCIATION.

ON Saturday afternoon last a number of the members of the Architectural Association paid a visit to the new Church of St. Matthew, in St. Petersburg-place, Bayswater, which is to be opened on the 20th inst. The visitors were received by the architect, Mr. John Johnson, and by Mr. Buck, the general foreman of the contractors. The church is noteworthy in several respects, but chiefly on account of the fact that it will afford to nearly every one of its congregation of 1,500 an uninterrupted view of the pulpit, lectern, and Communion-table. It consists on plan of a nave, 98 ft. by 49 ft.; a chancel, 20 ft. deep by 24 ft. 6 in. wide; shallow transepts north and south of the nave, 13 ft. deep, and extending in width across two bays of the nave,—the columns of the nave arcade being 19 ft. from centre to centre; shallow aisles, used only as gangways; a baptistery towards the north-east corner; and a tower at the north-east corner. Owing to the site being on the western side of St. Petersburg-place the usual practice of orientation is not followed; indeed, it is totally reversed, for the chancel is at the west end of the building. Flanking the chancel on either hand are stone galleries of light and graceful appearance (one being intended for the organ and the other for the Sunday-school children). Across the eastern end of the nave will be a gallery capable of seating about 150 persons. With the exception of these and of about the same number in the transepts, the whole of the congregation will be accommodated in the nave. The roof is of kingpost construction, with cusped principals, these and the purlins being of Memel timber stained of a dark colour. The spaces between the purlins are boarded with yellow Memel, stained of a lighter tint, and are divided into panels by means of gilding. The height from the floor to the springing of the roof is 50 ft.; to the point where it is ceiled, 75 ft.; and to the ridge, about 82 ft. There are five bays to the nave, of the width before mentioned, and a narrower bay at the east end. A very noticeable feature in the church is the continuous clear-story, which consists of ten two-light windows, 6 ft. wide by 20 ft. high, on either side, there being two of these two-light windows over each bay of the nave. The roofs of the transepts are kept low so as not to interfere with any of these clearstory windows. There is a very good Geometric five-light window at the east end, while at the west end, over the reredos, are three large lancets surmounted by a rose window. The chancel has a groined stone roof, the aisles and transepts being vaulted in concrete with stone ribs. Internally the whole effect is very good, though involving, as will have been seen from our brief description, a departure from the ordinarily accepted traditions of church planning. The architectural details are simple, and there is no redundancy of carving, but what there is is good. The stonework internally is of Corsham Down. Externally Box Ground is used for quoins, mullions, drips, and for the spire. The tower will be 130 ft. high to the springing of the spire, which will rise a further distance of 90 ft., making a total height of 220 ft. It will thus be one of the highest spires in the West of London. Bargate stone, coming from near Godalming, is used for the walling externally. The general contractors are Messrs. Dove Bros., and therefore it is unnecessary to say that the whole of the work is well executed. The tower and spire are not yet completed, but will be carried up beyond the point which is now reached (some 80 ft. or 90 ft. high) without unnecessary delay. The pulpit, font, and reredos, which are all of stone, have been executed by the contractors, the reredos under the superintendence of Mr. James Osborn. The carving of the foliage of capitals, diapers, &c., has been done by Mr. Baird, and the heads and figures are by Mr. Lawler. The glazing is by the contractors; the lectern by Messrs. Hart, Son, Peard, & Co.; and the gas-fitting by Messrs. Jones & Willis. The floor is paved with Gregory's patent wood paving, set in pitch on a concrete bed. The cost of the baptistery, including the font, has been defrayed by Mrs. Hunter; and the pulpit has been presented by Mrs. J. D. Allcroft, wife of the patron of the living, who has himself been a large contributor to the cost of erecting the church, which stands upon the site of a former church of very mean character. The new church was, in fact, built completely over and around the old one, before the latter was demolished.

ARCHITECTURAL ASSOCIATION *SOIRÉE*.

THE Members' *Soirée* of the Architectural Association was held on Thursday, the 27th ult., in St. Andrew's Hall, Newman-street, Oxford-street,—the experience of the last few years having shown that the accommodation in Conduit-street is too restricted for this annual *réunion*. The younger members were, of course, present in full force, and they were honoured by the presence of not a few of those "potent, grave, and reverend signiors" of the profession who have always shown a warm interest in the welfare of the Association. The theatrical entertainment comprised two pieces, "Fitzsmythe of Fitzsmythe Hall," and "A Thumping Legacy," most of the players being members of the Association. In the last-named piece, Mr. M. Rogers, as *Jerry Ominous*, won well-deserved applause. In the first piece, *Fitzsmythe* (excellently impersonated by Mr. W. P. Appleton) is a parvenu who, having prospered in trade, buys up the "ancestral hall" of the Fitzsmythes, and, at the instigation of his wife, adopts the aristocratic surname of its former owners in lieu of his own very much more plebeian designation. By and by a claimant to the ancient name turns up, in the person of an architect, practising or seeking practice under the assumed name of "Frank Tottenham, F.R.I.B.A.," who promises to forego his right to claim the name of Fitzsmythe on condition that the occupier of Fitzsmythe Hall will have that ancestral mansion "thoroughly restored to its pristine beauty and grandeur,"—of which, by the way, the "scenery" did not exhibit any traces. The parvenu shows his appreciation of what is meant by "restoration" by exclaiming, "Done! I'll have it thoroughly whitewashed from top to bottom!" It turns out eventually that the supposed architect is only a farmer's son who has assumed the character of an architect, and has obtained permission to sketch some of the "choice bits" about the mansion, in order to make love to the parvenu's daughter, *Penelope*. The acting of Mr. H. D. Appleton as *Frank Tottenham*, of Mr. J. W. Quick as *Gregory* (a man-servant), of Mr. C. G. Killmister as *Mrs. Fitzsmythe*, and of Mr. A. M. Rogers as *Penelope*, was very good.

The programme placed in the hands of visitors was embellished by a rather cleverly-conceived and executed pictorial "skit." In the background a number of lads are seen running from their Alma Mater towards a building bearing the letters "A.A." on a tablet over the doorway. This building is characterised not only by picturesqueness, but by eclecticism in a very marked degree,—symbolical, no doubt, of the freedom of the Architectural Association. Having profited by the lectures, classes, visits to buildings, and other aids to professional competency offered by the Association, the members, attracted by the blandishments of "The Sweetstuff Man" (who bears a sufficiently exact likeness to the coming President of the Royal Institute of British Architects, Mr. Horace Jones), are rushing helter-skelter across the road to the door of the Institute, over which is the inscription, "Walk up! Walk up! Entrance by Examination!" The "Sweetstuff Man" has a basket full of medals, prizes, and honourable mentions, and holds other inducements (such as the Soane Medallion, the Pugin Studentship, and the Godwin Bursary) in his hands. Although he is exhorting the members of the Association to "come and be plucked," they are seen rushing in large numbers to the door in Conduit-street (the crush is as great as was that in the wretched little cloak-room at the close of the proceedings, and that is saying a very great deal for the zeal and numerical and physical strength of candidates for the Obligatory Examination). While, however, there is this rush to the front door of the Institute by candidates for admission as Associates by Examination, one or two persons (labelled "F.R.I.B.A.") are seen entering by a back-door. Among other inducements to join the Institute, placards announce that it has "The Smallest Lending Library in the Profession"; that there are "To be seen within, Portraits of Past Presidents: Whichcord is now added"; and that the "Premises have been re-decorated regardless of expense,—4,000*l*."

A very pleasant evening was spent by all who had the opportunity of being present.

"THE CRADLE OF ART."

THE lecture which Mr. Forbes Robertson delivered last week before the Society for the Encouragement of the Fine Arts, upon which occasion Lord Ronald Gower occupied the chair, may be summarised as follows. The subject was "The Cradle of Art," and this the lecturer, who was repeatedly applauded during the evening, unhesitatingly placed in the Valley of the Nile. After describing the physical aspect of Egypt, its flora and fauna and atmospheric peculiarities, and showing the course of the river from the Delta to its bifurcation into the Blue and White Nile at Khartoum, the lecturer passed on to the people and to the earnest and emotional character of their religion, and showed how intimately allied this was with their art. He touched upon the more salient features of their history, and showed that Egypt did not lapse into sensualism till the Ptolemaic period. He referred to the several canons of proportion that prevailed from time to time, and brought forward the theory that the full front eye in the profile face was just as likely to be the result of some hierarchic law as of art ignorance. He maintained that the Egyptians knew perfectly the use of iron, and that the fact had been thoroughly established. It was not quite so clear that in working those remarkably minute patterns in glass so common during the Roman occupation, that they were aided by the use of a magnifier; but the people who understood the use of the blowpipe, the lecturer thought, might possibly enough have stumbled upon a globular glass magnifier.

The lecturer was very emphatic, in short, in attributing to the Egyptians much of our Western knowledge, and asserted that in the Nile Valley was not only the cradle of the arts, but of the science, philosophy, and religion of the world.

The remarks of the speakers who followed were all more or less complimentary to the lecturer, and among them were Messrs. Edmeston, Stuart-Glennie, Phené Spiers, Bertin, Dr. Phené, and the chairman, Lord Ronald Gower.

Cordial votes of thanks were passed both to the lecturer and the chairman.

THE LAMBETH ART POTTERY AND FEMALE EMPLOYMENT.

PRESENTATION TO MR. DOULTON.

SOME highly interesting statements relative to the progress and development of art pottery at the Lambeth Works were made last week, the occasion being the presentation to Mr. H. Doulton of an address by the lady artists in the employment of the firm in commemoration of the expiration of ten years since the introduction of female labour. It appears that there are now 250 females employed at Messrs. Doulton's establishment in the art pottery department, and in the address presented to Mr. Doulton they express their obligations to him for the origination of an occupation "at once interesting and elevating to so large a number of our sex." The address goes on to state that each year since the opening of the art studios has seen a large increase in their numbers, and an extension of the variety of decoration. There had also been an extended patronage and appreciation on behalf of art critics and the public, with a continued demand for their productions.

Mr. Sparkes, in presenting the address on behalf of the ladies, observed that the Lambeth School of Art always had a class of design, and it occurred to him about the year 1865 or 1866 that they might as well make their designs on Dutch tiles, in enamel colours, as to do them on paper in water colours. He thought it would open up a vista of the future, but he had no

conception what that future would be. That was their first effort to decorate pottery. In 1867 an international exhibition was organised at Kensington for certain sections of art industry, and pottery was included amongst the exhibits, some of their decorated vessels being noticed by Sir Henry Cole. But it was only in 1872 that Mr. Barlow was asked to give his time permanently to the decoration of stone work, and from that time the art grew slowly but steadily, until at the present time there were engaged in it hundreds of intelligent heads and hands. The growth had been sound, because from the first it was conducted by Mr. Doulton on the only sound basis,—a commercial basis. Lambeth ware had come to the front not only all over England, but in other countries. It had found a place in foreign museums as an instance of what art could do when applied to the humblest materials.

Mr. Doulton, in replying to the presentation, observed that it had been his lot, in conjunction with his father, brothers, and coadjutors, to launch a great many enterprises; but none had given him greater pleasure than the art pottery, which had proved so eminently successful. Speaking of women's employment, he remarked that it was a problem which had presented many difficulties to him, and he was happy to know that the faltering steps which he took some ten years ago had led to so complete and satisfactory a solution of it. Knowing the evils connected with female labour, he confessed that he hesitated at first; but, as in many other cases, action resolved doubt. When Mr. Rix first suggested the employment of girls he was inclined to shrink from it, but they talked the matter over, and that gentleman presented such a well-organised plan that he resolved to try it. The effort, like most good ones, had a small beginning. It was tentative. But the admirable organisation triumphed, and he hoped it had given from that time to this the most absolute and perfect satisfaction. The tendency at the present time was to deal with people in masses,—to make them all go in one direction. But at the Lambeth School of Art Mr. Parkes strove to make each member carry out his or her individual ideas. Many of them, he was aware, had not the imagination to invent; but they had patience, industry, and fineness of touch. Those who possessed imagination let them cultivate it, for imagination was a valuable gift.

THE LATE SIR HENRY COLE.

AFTER going to press last week with our memoir of the late Sir Henry Cole, we received some interesting particulars about the architecture and decorations at South Kensington, which we print, thinking our readers may be glad to add them to the memoir. They are as follow:—

It was during the Paris Exhibition of 1855 that Captain Fowke, R.E., the architect of the 1862 Exhibition Building, and of the arcades and conservatory of the Royal Horticultural Gardens, &c., became associated with Mr. Cole. After the Paris Exhibition of 1855, Captain Fowke was attached to the Department of Science and Art, and for eight years designed and planned the various buildings which gradually grew upon the site of ground acquired for the Department, such as the first permanent galleries, with scientifically-arranged top-lights, for the Sheepshanks collection, the great North court, the double Eastern courts, with their roofs of glass, and the inner quadrangle of the Museum buildings, with its façade of red brick and terra-cotta. The style of these buildings (North Italian Renaissance) gave the key-note to that for the pile of the Science Schools in Exhibition-road, which were built under the superintendence of General Scott, who, about 1865, became Fowke's successor. General Scott inherited ideas for the Royal Albert Hall, which Cole and Fowke had brought in 1863 to an almost mature condition. It is not possible here to further touch upon Fowke's work in connexion with South Kensington. A memoir of him was written, with loving appreciation of his great ingenuity and versatile resource, by Sir Henry Cole, for the "Corps Papers of the Royal Engineers."

The greater part of the characteristic ornamental work, the modelled terra cotta, the mosaic panels, the internal decorations of the South Kensington Museum, were, at this time, carried out by an *atelier* of decorative artists, which Cole organised. The leading spirit of this *atelier* was Cole, who secured the services of the late Godfrey Sykes, of Sheffield,—a name well known as that of one of the late Alfred Stevens's most gifted pupils. He and Reuben Townroe, James Gamble, and F. W. Moody, made designs for and carried out all those schemes which Cole delighted to evolve for the distinct purpose of reviving the practice of arts then little used for ordinary purposes in the erection of the public official buildings in this country. Painting on tile, on glass, on iron, mosaic work, modelling for all sorts of metal castings, for terra cotta, &c., were undertaken at the South Kensington *atelier*; and, as far as possible, students in the art-training schools were employed, as part of their course of instruction, to take part in these artistic works. As the buildings were in course of erection, Cole was not only a daily visitor to the architects' rooms and the decorators' studios, but early in the mornings, soon after the workmen's bell had rung, his well-known figure would be seen clambering over bricks, mortar, and girders, up ladders, and about scaffolding.

We may here mention that for a novel and space-economising method of exhibiting drawings and such like by means of a series of frames radiating from a movable central pillar or stand, a Medal of Honour was awarded by the international jury at the Paris Exhibition of 1867 to Mr. Cole, the Executive Commissioner and Secretary to the Royal Commission for the United Kingdom.

THE LATCHMERE ALLOTMENTS AT BATTERSEA AND THE NEW BATHS AND WASH-HOUSES.

THE parish of Battersea is taking steps for disposing of what are known as the Latchmere allotments for building upon, and from what took place at a meeting of the Local Authorities last week, the appropriation of the allotments for building purposes is likely to be attended with great benefit to the parish. The Local Government Board is to be applied to for power to dispose of the allotments for the above-named purposes. The Rev. Canon Clarke, who presided at the meeting, explained that Battersea was fortunate in having such allotments, but the time had come when, owing to the increase of population, it became very difficult satisfactorily to apportion the 120 allotments among the thousands of men who had equal claims to them. As regarded the portion proposed to be sold to the School Board, they had no option but to sell it, as they were compelled to do so by Act of Parliament. The price to be paid by the School Board for the acre of land they required had been settled at 2,660*l.*, whilst the remainder of the land, if let out on building leases, would bring in annually about 15,000*l.*, instead of 22*l.* which it now brought in. This sum it was proposed to apply to, among other objects, the building and supporting a free library and baths and wash-houses in Battersea. The allotments had originally been inclosed from waste lands known as Latchmere Common, in 1835, and it would easily be understood how circumstances had altered since then. It was stated at the meeting that both the free library and the baths and wash-houses would be built and supported out of the money so to be obtained from the disposal of the allotments, without coming on the rates at all.

CONVERSION OF ROWLAND HILL'S CHAPEL.

ON the 24th of June it will be one hundred years since the Rev. Rowland Hill laid the foundation-stone of the well-known building in Blackfriars-road, designated Surrey Chapel, and we perceive, by public announcement, that its centenary is, on the above-named day, to be celebrated. It is, however, a noteworthy coincidence that simultaneously with this celebration the conversion of the building, so as to adapt it to business purposes, will be proceeding, for the work of conversion is now going forward. The edifice has been purchased by Messrs. Green & Co., of Leeds, engineers and agricultural implement manufacturers, whose London establishment is at present on the opposite side of the road, and the reconstruction of the building has already been commenced.

Although several structural alterations are being made, the external features of the building will, in the main, be preserved, the walls of the old octagonal edifice having been found to be in the most substantial condition.

Mr. Hewson Lees is the architect under whose direction the reconstruction of the building is being carried out, and Mr. N. L. Wood, of East Greenwich, is the contractor.

THE SPECIAL DIRECTION OF ART SCHOOLS.

WITH reference to our notice of the address by Mr. Horsley, R.A., at the Newton Abbott Art School, we learn from the honorary secretary of the school that, incited by Mr. Horsley's address, a movement will be made, at the instance of the Newton committee, for an association of Devonshire art schools, which may afford greater encouragement and direction to the students than they at present receive. The special work which might be developed at Newton was pointed out by Mr. Horsley, and will be fostered and encouraged by the committee, and it is hoped that other schools may discover the special direction which they may follow,—as in Tiverton and Honiton lace designs, &c., — so that each local art school may make its mark on the industry of its district.

TURNER'S HOUSE, QUEEN ANNE STREET.

MR. JOHN BRETT, A.R.A., writes a note of warning that the Duke of Portland proposes to pull down Turner's house, still remaining as the great painter left it, and to build offices on the site. Mr. Brett adds, "Let it not be said that no landscape-painter uttered a murmur. I have exhausted the resources of private influence and persuasion,—in vain. I have offered at my own cost to take a lease of the house at the full value,—in vain. I would gladly have avoided this public appeal, but there appears no other course open. Say, then, O British people! are you content to stand by and see this thing done? Have you no right nor inheritance in No. 23, Queen Anne-street?"

THE ELECTRIC LIGHT IN CAMBERWELL AND PECKHAM.

IN connexion with the important street improvements which the Metropolitan Board of Works are about to carry out in Camberwell and Peckham, the Camberwell Vestry have decided to take steps with the view of introducing the electric light in the two main thoroughfares within the parish which are about to be widened. This step was resolved upon at the last meeting of the Vestry, on the motion of Mr. John Grummant, which was to the effect that the time had arrived for the Vestry to consider the expediency of adopting the electric light as a more efficient means of lighting these important public roads in the parish, and at the same time enabling the occupiers of the new shops intended to be built to avail themselves of such means of lighting, and that it be referred to the General Purposes Committee to obtain from six companies tenders with the view of carrying out the object.

LINDSAY'S IMPROVED TREADS AND LANDINGS.

LINDSAY'S improved patent reversible treads and landings are really such good things that we may serve some of our readers by directing attention to them. The advantages they offer are fully set forth in our advertising columns. They can be turned and shifted so as to be made to endure a very long time under the heaviest traffic, and they admit of the introduction of glass blocks so as to allow light to pass through the treads. We are not surprised to hear that Messrs. Lindsay & Co. are executing a great deal of work, including all the staircases at the New Court Chambers, Serle-street (about 9,000 feet superficial), among which is probably the largest iron circular staircase in existence, being 20 ft. in diameter and 50 ft. high.

Artisans' Dwellings.—The improved Industrial Dwellings Company, Limited (Sir Sydney Waterlow's Company) have purchased from the Metropolitan Board of Works nearly two acres of ground in Islington and the Borough. These plots have been cleared under the Artisans' Dwellings Act, 1875, and buildings for the accommodation of about 1,400 persons of the working class will be forthwith commenced.

NEW WORKS IN BRISTOL.

THE Bristol Town Council have accepted the tender of Messrs. Cochrane & Co., of Dudley, for the ironwork of the new Bedminster Bridge, and that of Messrs. Brock & Bruce for the masonry. The former tender was for 9,200*l.*, and the latter for 1,550*l.*

The designs of Mr. Stuart Colman, Bristol, have been accepted for the erection of a new Board school in Bristol.

It is said that arrangements have been made with Mr. Howell, of Bristol, to build twelve houses in Tyndall's Park, which it is expected will be mainly used as residences for the masters of an adjoining new grammar school.

The tender of Mr. Wm. Church, Wapping, Bristol, has been accepted for additional show-rooms to be built for Messrs. Trapnell & Gane, of College-green.

The demand for shares in the lately-formed Great Western Electric Light and Power Company has been very large. Twenty-five thousand shares were to be issued, and before the close of the list of application 100,000 were applied for.

THE GREEK TRIGLYPH.

SIR,—As our "men of light and leading" (with the exception of the Professor of Architecture at University College) have not accepted Mr. Fergusson's invitation to criticise his theory of the invention of the Greek Doric order and its triglyph; and, as it is a very interesting question, I venture to put down a few thoughts that have occurred to me on the subject since reading his communication. I have always looked upon the truss as an outcome of modern science. Will you, then, allow me to inquire why, at the very outset, he assumes that a timber truss ever existed in Greek or other Eastern primitive buildings? Do not the existing monuments of Egypt and Assyria prove that before 700 B.C. temples and other edifices were covered with flat roofs, or, at least, were *not* covered with inclined roofs? The illustrations by Sir Charles Fellowes of the rock-cut architecture of Lycia, in Asia Minor, show all the details of carpentry,—posts, beams, trenails, mortising, &c.,—with studied particularity; but, I think, no indication of truss, planks, or pediment. One or two have a pediment, but are of late date and Greek origin. In the Assyrian sculptures at the British Museum a city is represented, but all the buildings have flat roofs. Scripture mentions house-tops on which people lived and had their beds; and recently you gave Mr. I'Anson's illustration of a house in Cyprus with a flat roof.

Fellowes also gives drawings of the modern huts of the Greek and Turkish peasants of Western Asia Minor, for the purpose of showing how identical they are with the ancient tombs in their vicinity. These modern one-story houses have all flat roofs, with the unwrought round section beams (placed close together), projecting 2 ft. or 3 ft. over the eaves.

The triglyph may, as Mr. Fergusson contends, indicate that plank carpentry was understood and used in primitive times, but such evidence as exists appears to my mind to be entirely in favour of the conclusion that no truss existed in pre-Hellenic times, and that we must give the Greeks the entire credit of inventing that beautiful feature, the pediment. Further, we must assign to it a purely æsthetic and not a practical origin. It is difficult, almost impossible, to think of these essentially lithic builders using a wooden truss. They purposely and expressly limited the dimensions of their temples in order to construct them entirely of marble or stone. Of course, we know that Greek temples had not flat roofs, but we also know that they were so slightly inclined, and (with one or two exceptions) were of such small size, as to present no difficulty of construction without a wooden or other truss. The distance apart of walls and columns was specially limited by such lithic trabeated construction. My own idea, therefore, is, that in Greek architecture there never were any trusses at all, but only walls built upon the massive ceiling beams up to the roof-line, which carried transverse stone rafters, which ultimately carried the marble tiling and its joint covers. With such slight inclination of roof, and such massive and weighty construction under it, the question of thrust would scarcely arise. As regards the triglyph, and as plank construction at so early a date is too doubtful to be of much use in the argument, is it not enough to admit,—as all, I think, do,—that it represents the end of the ceiling-beam? May not the glyphs indicate the grain of the original wooden beam? And as regards the guttæ, may they not rather represent water-drips than trenail-heads?

As we know from Mr. Fergusson's interesting work that no one is more anxious than himself to state an argument fairly and logically, and as I, for one, cannot on this occasion accept his deductions as conclusive or even satisfactory, I have ventured to put down the above considerations as having some bearing on the proposal he has invited us to criticise. HENRY TRAVIS.

BUILDING PATENTS.*

APPLICATIONS FOR LETTERS PATENT.

1,916. T. A. Riggs, Aldeburgh. Combination of substances for the manufacture of bricks, &c. April 22, 1882.

1,920. J. Keith, Edinburgh. Heating apparatus. April 22, 1882.

1,959. J. Noad, East Ham, and H. Salomon, London. Manufacture of ornamental surfaces for building, &c. April 25, 1882.

1,966. W. Begg, Sale. Apparatus to be applied to furnaces for the prevention of smoke. April 22, 1882.

1,974. I. Henson, Derby. Barns and shelters, with rising and falling roofs. April 26, 1882.

1,975. T. E. Bladon, Birmingham. Ventilators and chimney cowls. April 26, 1882.

1,979. J. Beresford, Birmingham. Urinals. April 26, 1882.

2,001. F. Dyer, Camden-town. Manhole-covers for drains, &c. April 27, 1882.

NOTICES TO PROCEED

have been given by the following applicants on the dates named.

April 25, 1882.

5,554. B. C. Cross, Dewsbury. Fastening, &c., window sashes. Dec. 19, 1881.

5,576. H. S. Cregeen, Bromley. Heads and gratings for air inlets, &c., for soil-pipes and drains. Dec. 22, 1881.

65. H. H. Lake, London. Construction of bridges. (Com. by G. Eiffel, Paris.) Jan. 5, 1882.

April 28, 1882.

5,677. J. Barrett, Eastburn. Apparatus for opening and closing doors in connexion with hoists. Dec. 27, 1881.

5,703. F. Brown, Luton. Cooking and other stoves and fireplaces. Dec. 28, 1881.

ABRIDGMENTS OF SPECIFICATIONS

Published during the Week ending April 29, 1882.

3,862. J. Dunnachie, Glenboig. Regenerative kilns for burning fire-bricks, &c.

In order to more thoroughly mix the gas and air burnt in the kilns, and to regulate and equalise the heat therefrom, in the walls of adjacent kilns are constructed duplex flues through perforations, in which the heat is passed from one kiln to the next. These flues are fitted with dampers. Another set of flues is constructed at the upper part of the kilns, also with perforations, to admit either hot or cold air as may be needed. Sept. 6, 1881. Price 6d.

3,972. S. C. Davidson, Belfast. Stoves or heating apparatus.

The products of combustion from a coke or charcoal fire are mixed with air and drawn direct through a drying chamber to dry the substances therein. The fire-place is constructed within a casing, the top of which fits the base of the drying-chamber. On the top of the fire-place is placed a baffle-plate to cause the hot gases to diverge to right and left, and mingle with the cold air admitted to the casing. Sept. 14, 1881. Price 6d.

4,010. J. Emrey, London. Cooking-stove.

This has a double cylindrical casing, the annular space between being filled with sawdust. The fire-box is placed in the bottom, above which is the boiler, the bottom of which is hollowed upward to receive the hot products of combustion before they pass round the edges and escape to the flue. (Com. by La Société des Spécialités Mécaniques, Paris.) Sept. 17, 1881. Price 6d.

4,050. A. Martin, Woolwich. Springs for doors, &c.

The spring is fastened to the door, and the other end jointed to a link which is secured to the frame. (*Pro. Pro.*) Sept. 20, 1881. Price 2d.

4,054. E. de Pass, London. Concrete materials.

This uses granite or stone, &c., with asphalte and mineral oil. The stone is pulverised and mixed with the oil, and then heated and mixed with the asphalte in a melted condition, then pressed into moulds and cooled. Sept. 20, 1881. Price 2d.

4,077. Sir C. H. Pennell, New Quay. Apparatus for holding and controlling blind and other similar cords.

The check-string or cord passes through two plates of wood, the compression of which, acting on the check-string, regulates the action of the blind. (*Pro. Pro.*) Sept. 21, 1881. Price 2d.

4,090. W. Saunders, Stepney. Implement for cleansing floors, &c.

This is a combined brush and "squeegee." (*Pro. Pro.*) Sept. 22, 1881. Price 2d.

4,103. J. Hardinge, Westminster. Combined cramp nail-driver, punch, and gauge, for use when working flooring and other boards.

This machine consists of a cramp for fixing the boards, actuated by a lever and ratchet, the saddle thereof gripping the joists, in combination with a nail-driving machine, which has a plunger working in a tube, to which the nails are fed, when the plunger comes down and drives the nails home. (*Pro. Pro.*) Sept. 23, 1881. Price 4d.

4,109. M. F. Rust, London. Curtain-rollers, &c.

The roller is mounted on brackets, and on one end is a spool which receives the cord for revolving the roller, and also a ratchet wheel for holding the curtain in the desired position by a pawl attached to a cord lever. The winding cord is passed through an eye in this lever to keep it always in position. (*Pro. Pro.*) Sept. 23, 1881. Price 2d.

4,119. A. M. Ross, Edinburgh. Laths for Venetian blinds.

These laths are made of wood, covered with paper. (*Pro. Pro.*) Sept. 24, 1881. Price 2d.

4,342. T. Fletcher, Warrington. Gas stoves.

These stoves combine visible illuminating flames of gas with a series of tubes, open at both ends, and so arranged that the heat from the flames induces a current of air to pass through them and become heated. Oct. 6, 1881. Price 2d.

5,543. C. F. Schlickeysen, Berlin. Brick-moulding machines.

The pressing cover is lifted or shifted by hand, and various arrangements are shown for effecting this at the proper moment, and stated in eleven claims. Dec. 17, 1881. Price 6d.

* Compiled by Hart & Co., Patent Agents, 28, New Bridge-street, E.C.

PROSECUTION OF A BUILDER BY AN ARCHITECT.

A TRIAL of some importance, under the Malicious Injury Act, in which the prosecutor was an architect and the accused a builder, took place at the Surrey Sessions last week.

Mr. John Flynn, a builder, of Anerley-road, was charged under the 24th & 25th Vict., chap. 67, of the Malicious Injury Act, for injuring two houses at Upper Norwood, the property of Mr. Sheffield, an architect. It appeared from the statement of the case, and the evidence submitted on behalf of the prosecution, that the defendant was employed by the prosecutor to erect certain houses at Norwood. During the time the houses were in course of erection, a dispute arose between the parties respecting money matters, resulting in the defendant removing several window-sashes from the houses, which the prosecution alleged came within the meaning of the Act as a malicious injury.

On the part of the defendant, it was contended that no malicious injury to the houses was either committed or intended, and the alleged offence could not be construed as coming within the meaning of the Act.

The Chairman having summed up the evidence given on both sides, and directed the jury as to what constituted malicious injury under the Act, a verdict of Not Guilty was returned.

LIABILITY FOR HOUSE-REPAIRS UNDER THE PUBLIC HEALTH ACT.

THE MAYOR OF SUNDERLAND *v.* ALCOCK.

THE question raised in this case (which came before Mr. Justice Kay, in the Chancery Division of the High Court of Justice on Monday last) was as to the right of a corporation to recover expenses incurred under the Public Health Act from persons who had become owners of the property after the works were completed.

In the year 1877 the Corporation of Sunderland, after giving the proper notices under the Public Health Act of 1875 (38 & 39 Vic., chap. 55), executed certain sanitary works in Ward-street, Sunderland, and apportioned the cost on the houses in the street. The Corporation did not proceed to recover the money in the summary manner provided by the Act, but in August, 1880, they brought this action against the defendant, Samuel Alcock, who was not owner at the time the works were executed, but had bought the houses in 1879, claiming that the sums apportioned might be declared a charge on the houses, under the 257th section of the Act, and might be raised accordingly. The section alluded to provided that where any local authority had incurred expenses, for the repayment whereof the owner of the premises for the time being was liable, such expenses might be recovered, with interest at five per cent., from any person who was the owner of such premises when the works were completed for which such expenses had been incurred, and until the recovery thereof the same should be a charge on the premises in respect of which they were incurred.

For the defendant it was contended that the person liable was the owner of the houses when the works were done, not a subsequent purchaser

Mr. Justice Kay said there was no doubt that the Corporation might have recovered the money from the owner at the time the works were executed by summary process. The time for that had now expired, and on the construction of the Act his Lordship was of opinion that a charge on the property was created, and that the mere negligence of the Corporation did not deprive them of the right to a charge. Nor was there any hardship in holding this view, as the defendant was aware of the state of things when he purchased. The plaintiffs were, therefore, entitled to recover, and the defendant must pay the costs.

A QUESTION OF LIABILITY: WORK DONE TO ARCHITECT'S ORDERS.

HEMS *v.* HAWKINS.

In this case, which came before the Kirkham (Lancashire) County Court a few days ago, Mr. Harry Hems, of Exeter, sued the Rev. H. B. Hawkins, Vicar of Lytham, to recover 5*l.* 9*s.* for work done. The case was heard in the absence of the defendant, who was stated to have gone to Palestine, although he knew that these proceedings were to be taken against him.

The Plaintiff stated that in the early part of 1880 he received from Mr. Forrest, architect, Lytham, a drawing of a memorial tablet to be executed for the Rev. H. B. Hawkins, in memory of his wife. It was proposed, the plaintiff added, to put the tablet in an oak frame, and erect it in a class-room of the school at Lytham. He executed the tablet, and forwarded it to Mr. Forrest, who had, in the meantime, removed to Birmingham. He subsequently sent in his account to Mr. Forrest to be certified, and afterwards applied to Mr. Hawkins for payment. After giving further evidence as to the correspondence between the parties, the plaintiff left the case in his Honour's hands.

His Honour held that the evidence altogether failed to connect Mr. Hawkins with the transaction, further than that his name was placed on the tablet.

The plaintiff said he received his order from the architect, and it was the custom of the trade to do so, and to look to the architect's client for payment.

The plaintiff was non-suited, with liberty.

Mr. Wilson, who appeared for defendant, applied for costs and advocate's fee. The fee (15*s.*) was allowed.

The plaintiff at once paid the money, and also threw on the table an additional guinea, which, he observed, was the fee of the advocate he should have employed, and asked his Honour to allow the money to be put into the poor-box.

AMALGAMATED SOCIETY OF CARPENTERS AND JOINERS.

The twenty-second annual report of the Amalgamated Society of Carpenters and Joiners has just been issued. Mr. James S. Murchie, the general secretary, in his opening remarks, says:—

"The year 1881 opened with anything but cheering prospects for us. A reference to the February monthly report will show that we had in January 2,690 members on unemployed benefit. As the season advanced the numbers gradually decreased. The effect, however, was so severe, that at the end of the March quarter our cash balance fell for the first time below 2*l.* per member. On the 4th of June the society had reached its twenty-first birthday, and at the end of that month we found that the balance had still further decreased; but from this point a decided change for the better took place, and trade gradually improved. In the first half-year we lost 7,611*l.*, and saved 7,175*l.* in the second half. I feel no anxiety about the future. The improvement in trade which has set in will be of a permanent character, and we can confidently look forward to a speedy return of some of those prosperous times which existed in the building trade for some years previously to the year 1877. Between December, 1877, and June, 1881, we not only spent the whole of our income, but 45,231*l.* of our accumulated capital, and all this has been accomplished without asking you to contribute one single penny more than was fixed in our rule in 1860. Personally, I do not seriously grieve about the loss, because we have our great recompense in the knowledge of the vast amount of good this money must have done. It has gone into the homes of the members in the hour of their need; it has aided us to tide over a period of depression unparalleled in the memory of the oldest member of the society, and it has enabled us to prove to the thousands of non-society men who still hold aloof from us that what we have promised we have performed. We have opened twelve new branches during the year, six of them in England, two in Scotland, one in Ireland, one in the United States, one in Australia, and one in New Zealand. Through slackness of trade, and the consequent migration of members, we have been compelled to close three branches,—one in England, one in Canada, and one in New Zealand. We have added 1,001 members to our numerical strength, making a total of 18,765, being the largest increase since 1876. We have admitted 2,804, and excluded 1,294 members. This is the least number of exclusions since 1871, and a less percentage than any year since the formation of the society. Our income for the year was 44,714*l.* 5*s.* 7½*d.*, or an increase of 2,541*l.* over the previous year. Our expenditure was 45,139*l.* 18*s.* 4½*d.*, or 425*l.* 12*s.* 9*d.* in excess of our income. Though this is a loss on the year, yet it compares very favourably with 1880, when our expenditure exceeded our income by 12,879*l.* 19*s.* 1*d.*, or with 1879, when the loss was 22,591*l.* 3*s.* 11*d.* It is, however, very satisfactory to know that, at the end of the year, we had a cash balance of 40,960*l.* 16*s.* 6½*d.*, and, after a very careful valuation of the buildings and other property, we find a grand total of 46,111*l.* 9*s.* 6*d.*, or 2*l.* 9*s.* 1¾*d.* per member. Our expenditure in unemployed benefit was 19,182*l.* or 1*l.* 0*s.* 5½*d.* per member, being 2,740*l.* less than the previous year. In sick benefit we have expended 12,575*l.*, which is an increase about proportionate to the increase in members. Compensation for tools lost by fire, water, or theft, cost 1,035*l.*; funerals, 2,174*l.*; accidents, 1,050*l.*; superannuation, 665*l.*; benevolent grants, 756*l.*; grants to other trades, 56*l.* In trade privileges, which, as you are aware, is an item covering what is known as strike pay, arbitration expenses, expenses of the management of all trade movements, and law expenses, we expended the very small sum of 732*l.*, or 9¼*d.* per member. This is the smallest sum which has been expended under this heading for the past eleven years, although our numbers have nearly doubled during that period. Since the formation of the society we have expended in the various benefits and benevolent grants no less a sum than 378,181*l.*, or 37*l.* 7*s.* 4½*d.* per member. This may provide food for reflection to those gentlemen who, a few years ago, so solemnly assured us that trade unions could accomplish no good object. The Employers' Liability Act came into operation at the beginning of the year; we have thus had an opportunity of watching its progress. I am sorry to find that while the Act has been a great boon to working men, yet there are some defects in the measure which have limited its power for good. It does not appear to me that any justification can be found for the permissive character of the Act, and the Parliamentary Committee of the Trade Unions Congress have resolved to make a strong effort to induce Parliament, along with other very necessary improvements, to insert a clause which will render it impossible for either employers or workmen to contract themselves out of its provisions. A careful review of the past history of the society must be a matter of pleasure to every member. According to the census returns for 1871, there were in England and Wales alone 205,000 persons returned as carpenters and joiners; the numbers for Ireland and Scotland are not so easily attainable, as in most places the building trades are given in the aggregate. I am, however, quite assured that I am under the mark in stating that the total number of persons engaged in our trade was a quarter of a million in 1871. The returns for 1881 are not yet issued, but I am justified in assuming that the number has increased in proportion to the increase in the population."

COMMUNICATION FROM THE STRAND TO CAREY-STREET.

Sir,—Your recent correspondent on the roads to the Law Courts, in describing the crowded state of the Strand and the difficulty of crossing, appears entirely to have lost sight of this most important local matter.

If some means are not taken by the Vestry of St. Clement Danes and the Strand District Board of Works to insist with the Commission of the New Law Courts and others in authority, it will certainly be found out some fine day, utterly to the surprise of everybody going from Lincoln's Inn Fields, Carey-street, &c., that the communication formerly existing between Carey-street and Portugal-street is after six, or a certain hour, closed, and will find the very unpleasant state of things of having to wind their way all round Clare Market, Blackmoor-street, and all manner of dirty little streets, before they can get into the Strand; for it is perfectly plain that a screen with iron gates will be fixed at the Strand end and at the Carey-street end of the Law Courts, and at a certain hour will be closed to the public, without a very strong protest is made that this communication from Carey-street to the Strand be kept open night and day, and so save the public and the residents of the immediate neighbourhood from going a mile round. As it is now, it is a grievous inconvenience to find, after six o'clock, New Inn and Clement's Inn closed; and to be obliged to go all round to get into the Strand. R. Payne.

The Society to Open Museums and Galleries on Sundays.—The seventh public annual meeting of members and friends will be held at St. James's Hall on Wednesday, May 17, 1882, when Viscount Powerscourt, K.P., will preside.

ARCHITECTS' QUANTITIES.

NEW MODE OF PAYMENT.

Sir,—It appears, by the letter of the architect of the Hendon Union (in the *Builder* of last week), that he was induced to adopt his new mode of payment for quantities and lithography by the builder before he gave him a certificate because "one or two builders had not paid for their quantities out of the first certificate." Surely that is not a sufficient reason for doing away with the old mode of payment, and doing such an act of injustice to the builder? When the quantities are taken out by a quantity surveyor, he invariably endorses them with his name and address, and readily gives any information asked.

I have inquired, and find that no such endorsement is on the quantities for the Hendon Union.

It is certainly more profitable than orthodox for architects to take out their own quantities, and to be paid for them before a certificate is given.

J. P.

Sir,—With reference to your correspondent, "J. P.," of the 22nd ult., and Messrs. Saxon Snell & Son's answer thereto of the 29th ult., and my tender being accepted for the works referred to,—viz., Hendon Union,—I beg to say that the insertions were entirely without my knowledge.

H. Haynes.

DAMP WALLS.

Sir,—In the last issue of your paper we observe a letter signed "D. P.," referring to damp rising up the walls of a chapel. Will you oblige us by answering him to the following effect?

Edwardes Almshouses, in Church-street, Blackfriars-road, were made almost uninhabitable by the damp rising up the brickwork. They were underpinned with Taylor's patent damp-proof course, and they are now perfectly dry. This damp-course was supplied by the Broomhall Tile Company, of Cox's Wharf, Upper Ground-street, Blackfriars Bridge. A. B.

CHURCH-BUILDING NEWS.

North Curry.—**The parish church of North Curry, near Taunton, has been re-opened, after restoration. The plans for the restoration of the building were prepared several years ago by the late Sir Gilbert Scott. At that period, however, for want of funds, the matter fell through. Two years ago it was again taken up, and the services of Mr. J. Oldrid Scott were secured to superintend the work. The entire cost of the restoration of the nave was 4,000*l.*, and of that amount Major Barrett contributed 2,000*l.* The cost of restoring the chancel was 1,000*l.*, and that amount was granted by the Ecclesiastical Commissioners. In the work of restoration care has been taken to preserve all the more remarkable features of the church. The original oak roof still exists immediately under the tower, and respecting that it is worthy of remark that the eastern portion is decorated and carved, whilst the other is left plain. The decorated part had, in pre-Reformation times, been immediately over the rood-loft, forming a canopy for the rood, and overshadowing the screen and loft which, in bygone days, were there. It is worthy of note that while the work of restoration was being carried out in the north aisle, a fireplace was found at the west end. In removing the plaster from the walls above the arcade, and which disfigured that portion of the building, some remarkable clearstory windows were discovered. These windows are small and oval-shaped. The stained-glass windows which have been introduced form an important feature in the restoration. That in the eastern extremity of the chancel, which has been provided by the vicar and his family, has five lights, and it bears in the centre light a representation of the Crucifixion; on the left St. Mary and St. Peter; and on the right St. John the Evangelist and St. Paul. The whole of the stained glass, with the exception of the west window, has been executed by Messrs. Burlison & Grylls, of London. In the south transept is a window, given by Major Barrett, in remembrance of John Scott and Sophia Gould, and there is a small memorial window at the east end, erected by the same gentleman. On the south side of the chancel is another memorial window, erected to the memory of the late Charles Millard Foster, of North Curry. On the south side of the altar is a memorial window, accompanied by a memorial brass, given by Mrs. Elliott, of Bath, in memory of Robert Harper Scott, and Mary his sister. The west window, executed by Messrs. Heaton, Butler, & Bayne, has been provided by subscriptions raised by Mr. R. P. Olivey, in memory of the late vicar (the Rev. Christopher Harrison) and his son, who was killed in the Zulu War.**

The pulpit, which is entirely new, has been built of Ham Hill stone, with open tracery in Perpendicular style, carved by Mr. Harry Hems. A new oak roof has been erected in the chancel, which has taken the place of a ceiling one, and it now corresponds with the early roof of the building. The arcade and wall of the north aisle was in such a state of dilapidation that it was almost crumbling to pieces, and it required reconstruction. The floor in the chancel has been lowered considerably to its original line. The stalls are entirely new, as no remnant of the earlier stalls existed. The doors are also new. The door leading to the rood-loft has been opened up. The church contains 420 sittings. The heating apparatus has been fitted up by Mr. Haden, of Trowbridge. The work of restoring the organ was entrusted to Messrs. J. Clarke & Son, of Bath. The chancel, as has been already stated, has been restored by the Ecclesiastical Commissioners, under their architect, Mr. Ewan Christian. The contractor was Mr. Trask, of Stoke-sub-Hamdon. Mr. Hannaford was the clerk of the works.

Timberscombe.—Timberscombe Church, Somerset, has been re-opened, after restoration. The church was built about 1450. The plans for the restoration were prepared by Mr. J. D. Sedding, the diocesan architect, and the contract was entrusted to Messrs. Pearce & Son, of Minehead. The whole church has been stripped of plaster and painted, the windows restored and glazed, and the segmental arches in the bell-chamber of the tower taken out and replaced by freestone windows with louvre lights. The old parapet of the tower has been removed, and replaced by one of stone. The roofs of the porch, nave, and south aisle are almost all new. The gallery has been removed, and the whole of the old seats have given place to new ones made of pitch-pine, some of the old seat-heads being, however, again used, and the new mouldings carved after the original design. The font (dated 1450) has been restored, and the screen, which was in a rotten state, has been repaired and decorated by Mr. Jeboult, of Taunton. In addition to the above, two painted windows have been placed in the edifice. One of these (by Wailes & Strang) is in the nave, and is the gift of Mr. W. N. Rowe, of Tiverton, in memory of his grandfather, Mr. Samuel Kent, of Steart, Cutcombe. It consists of the figures of Moses, the Good Shepherd, and St. Paul. The other, in the east end, is contributed by the Misses Croft, as a memorial of their late father, the Rev. J. H. Croft, who was vicar of Timberscombe for twenty-three years. It has been executed by Messrs. Clayton & Bell, and the design comprises the Crucifixion, St. Mary and St. John, and three works of mercy in Our Lord's Life. The cost of the restoration has amounted to about 1,130*l.*

Tonge Moor (near Bolton).—It has been decided to proceed at once with the erection of the proposed new church at Tonge Moor, near Bolton. Plans have been prepared by Mr. R. K. Freeman, architect, of Bolton. The sum required for the building and partial endowment of the church is estimated at 4,500*l.*, towards which 3,100*l.* have been already promised.

STAINED GLASS.

Northampton.—It has been resolved to apply for a faculty to place a stained-glass window in St. Sepulchre's Church, Northampton, in memory of the officers and men of the 58th Regiment who were killed at the battle of Laing's Nek, in the recent Transvaal war. The design is by Messrs. Mayer & Co., and represents Richard Cœur de Lion and the Crusaders at the battle of Jaffa, A.D. 1192, fighting for the recovery of the Holy Sepulchre at Jerusalem. There are four panels, the two first representing Richard and the Crusaders, and the opposite two the Saracens. At the head, on the left hand, in a circle, appear the Castle and Key with Gibraltar, and on the right the Sphinx, with Egypt, the 58th Regiment having formerly distinguished itself at both these places. The Royal Arms surmount the whole in a central circle.

Rhos.—Mr. Edward Evans, Bronwylfa, has presented a stained-glass window to Rhos Church, in memory of one of his daughters. Mrs. Bishop, of Llanerchrugog Hall, daughter of Mr. Evans, has also placed two windows in the church in memory of her husband and an infant son. The windows have been designed by Mr. H. Walter Lonsdale, of London.

Pimlico.—A stained-glass window has recently been placed in All Saints' Church. The subject represented is "Behold the Lamb of God." The window was designed and executed by Messrs. Heaton, Butler, & Bayne, Garrick-street, London.

Books.

The Action of Lightning, and the Means of Defending Life and Property from its Effects. By ARTHUR PARNELL, Major R.E. London: Crosby Lockwood & Co. 1882.

It is rarely the case that the reviewer cuts the pages of a volume which claims at his hands such respectful attention as does this little work, written by a field officer of our chief scientific corps. In method it is admirable; nor does the execution fall far short of the conception. As we do not feel prepared, however, to accept the practical outcome, we think it right, in the first instance, to express thus plainly and unmistakably our high estimate of the book. The outcome is so important, as regards the protection of public and other buildings from lightning, that we think it necessary to go into the subject with unusual detail. And in so doing it will be our aim to take our data from the work itself; and rather to invite the author to a reconsideration of that portion of his argument which we feel unable to follow, than to attempt any *ex cathedrâ* utterance on so vital a point.

Without attempting such an abstract of the theory of meteoric electricity as should give any excuse to the reader for not consulting the book itself, we must so far follow the excellent example set by the author as to define the terms we are about to use, in the exact sense in which they are employed by Major Parnell.

Those two elements of electrical tension which correspond to the outer and inner coating of a Leyden jar, and the presence of which is an essential feature of the phenomena of lightning, are called respectively the collecting and condensing plates. The former term is applied to the element in direct connexion with the source of the electric disturbance; the latter represents the opposed or induced action. It is the theory of Major Parnell that the solid and liquid surfaces of our planet form the collecting plate of the terrestrial electricity, the atmosphere immediately surrounding the earth being the dielectric or insulating medium, and the under-surface of the clouds the condensing plate of the meteoric system. And with this view we concur, with one note that we have to add to the statement.

The explosive passage of electric force, whether from earth to sky or from sky to earth, is spoken of in "The Action of Lightning" as a thunderbolt. There can be no good objection to the use of the term, thus defined, so long as it is borne in mind that it is employed in a definite scientific sense, and not with the vague import of ordinary parlance. The gradual escape, or exchange of electricity, whether visible (as in the form of Auroræ and St. Elmo's fires), or invisible, is called an electric leak.

"A terrestrial explosion, or thunderbolt, requires, therefore, for its formation two distinct agencies, viz.,—sufficient quantity and sufficient potential" (this term is used to denote tension). "And it only occurs at a point on the earth's surface when the combined effect of the quantity and potential accumulated thereat, and of the reciprocal quantity and potential accumulated on the under-surface of the clouds, is powerful enough to overcome explosively the restraint of the intervening air" (p. 177). "The quantity originates with the charge from unknown causes acting from below, and the high potential is due to the condensing influence of the clouds. It is clear that the immediate cause of all discharge must be charge. It is, therefore, to charge, and to all circumstances that tend to collect it and to raise its potential, that we must first direct our attention in investigating the origin of thunder-bolts. Where lightning discharge is seen at the earth's surface, there, it is obvious, the charge must, just before, have existed. To put the same fact in another form, *it is only at the spot where the charge that causes the lightning resides that the latter can possibly 'make earth.'* This fact appears to have been constantly, almost systematically, lost sight of; but it must undoubtedly be at the root of all inquiry as to the action of lightning on the earth, and as to the best means of defending life and property from its effects."

With this we, to some extent, agree, but think that it does not represent the whole truth. And it is in this slight difference that the germ of our disagreement with the deductions drawn by Major Parnell from the foregoing paragraph lies.

We think it is left out of sight that, guided perhaps by that hydraulic analogy which is elsewhere so beautifully illustrated by the author (see p. 152), the terms above defined have rather a relative than an absolute significance. Whatever is unknown as to electric action, its duplex nature is admitted. Whether we call it anodal and kathodal, positive and negative, or attractive and repulsive, the fact is certain that the action of the electric power is not to be compared to that of a head of water, any more than it is to that of a boiler full of steam. With an action in one sense or direction is always present a corresponding action in the opposite sense. Thus each of the plates of the battery is in one sense collecting and in another condensing. Nor does there seem any good reason to doubt the fact that while the terrestrial surface may be charged with one kind of electricity from the sources internal to the planet, the cloud surface may be charged with the opposite kind of electricity from the upper stratum of the air, of which Major Parnell speaks as a reservoir of negative electricity. It is even possible that the same cause, as for example, the radiant power of the sun, may at the same time excite positive electricity on the earth, and negative in the clouds. All that we can certainly ascertain is the pressure and variation of potential, or of opposite states of tension. That the earth may be a main source, and so far as we are likely to be able to measure *the* main source, of this electricity, which it is the distinction of the present work so clearly to show, we fully admit. But this by no means excludes a corresponding action on the side of the clouds. Nor do we see any reason to deny that the predominating tension may be at one time terrestrial, and at another time atmospheric, or that, while in either case an induced tension is present in the opposite plate, the stronger tendency to force a discharge may be at one time from the positive, and at another time from the negative pole.

However this may be, there is no doubt of the reciprocal energy of the electric force, when it becomes manifested in the form of explosion. We have spent some time in vainly looking for an account that we have somewhere seen of the effect of the passage of a strong charge through a quire of paper, when the burr or projection of the sides of the hole was outward in both halves of the packet, the upper sheets being forced upward and the lower sheets downward, by the explosion. The notice, though thus unverified, will, at all events serve to explain our meaning; nor do we suppose that Major Parnell, though he has not given prominence to this view of the case, would be in any way disposed to contest it. Indeed, he says (p. 166), "The conclusion seems irresistible that, if there is any element of time in the case at all, the lightning spark leaves the two plates, the earth and the clouds, simultaneously, and coalesces halfway between; and this would result in an invariable upward direction of the stroke immediately above the surface of the ground."

The effect, however, of this slight difference in view is very serious. If we regard, with Major Parnell, the earth as the sole source of the electric disturbance, we may be able, as he suggests, to ascertain the channel which in any given locality, it would be likely to take, and to provide for its safe discharge. If the disturbances may act either from above or from below, such provision will be more difficult, as the point at which an electrically-charged cloud may approach the earth within striking distance is not easy to anticipate.

If this be so, theory, we think, as well as experience, is in favour of the view formerly advocated by Sir W. Snow Harris, as against that now supported by Major Parnell. The latter holds the view that the "stalks" or main bodies of lightning-conductors present so much greater sources of danger than the points present sources of safety, that their use should be abandoned. He would remove all metals from the exterior of buildings, on the ground that "exposed elevated metal is, as regards the action of lightning, a source of danger" (p. 271). On the same view he would prohibit the erection of clocks or bells in towers, and would substitute earthenware for metal in all spires, pinnacles, gutters, rainwater-pipes, and the like. He would avoid the use of iron floors, columns, and staircases,—of "masses of metal, *e.g.* safes, organs, and large mirrors inside a building in connexion

with the outer walls"; he would keep smaller metal surfaces, *e.g.* gas and water pipes, as far as possible from external walls, and would substitute "stout glass shields for the wire guards used to protect stained-glass windows." Here is an architectural revolution proposed, and one of such magnitude, that even if the theory on which it is based were unimpeachable, we think that there is very little chance that the recommendations would ever be carried into general use by the architect or by the builder.

For "the reduction of the explosiveness of the ground," Major Parnell considers it "advisable to build all constructions on thoroughly dry sites, and, wherever practicable, on rocky ones." Paving is a further protection, from this point of view. Chimney grates are to be converted into "electric taps," by connecting "the grates by means of one or more iron bars to the ground below, and fixing on the grate a few short sharp iron spikes. In addition to this, a new form of lightning protector is proposed as a substitute for the lightning-rod in present use. The conditions laid down for this new form of apparatus are that it must be arranged so as to tap the ground lying close around the building to be defended; that it must have no exposed stalk or elevated surface of metal; that it must be cheap to erect; and that it must not be liable after erection to any material source of failure. It is proposed to fulfil these conditions by the use of wrought-iron plates, 4 ft. long, 6 in. wide, and ¼ in. thick, laid flat on the ground with the edge on one side touching the wall or vertically under the edge of the pavement kerb, at a depth of 6 in. below the surface, and placed end to end in contact with each other, each plate to have riveted in it two round wrought-iron vertical rods, each ¾ in. in diameter, 12 in. long, and sharply pointed at the upper extremity." These points are to project 6 in. above the surface of the ground.

That an apparatus of this nature would be far more likely to cause inconvenience and to get out of order than an elevated rod leading by a wire rope to earth, we think there can be but little doubt. Further, as to the discharge of electricity by these points in the way of electric leak, this has to be borne in mind. The distances within which clouds charged with electricity (whether original or induced) approach the earth is often very small. The resistance of the air, as a dielectric, is in proportion to the square of the distance through which the spark has to travel. In the case of a lofty building the difference due to the height of its summit from the ground would often (it is, at all events, conceivable) suffice to make its wetted surface far more attractive, or far more certain as a leak, than an iron point on the surface of the ground. Thus, while on one view of the reciprocal and verging action of the collecting and conducting plates it would seem evident that the rod presents a far safer roadway for electric discharge than is offered by iron points 6 in. above the ground, we think that, even on the theory that the whole source of tension is terrestrial, and that the means of safety are to be sought in "electric taps," the higher the points of such taps are elevated from the ordinary level of the earth the more efficiently will they act as leaks.

We very much fear that Major Parnell will consider a commendation of his thoughtful work which dissents from his practical conclusion, to be like the play of "Hamlet" with the part of Hamlet omitted. But it will not do to allow the merit of the writer to blind us to what we cannot avoid regarding as the error of his advice. The subject is not one of slight importance. Mr. Anderson has told us ("Lightning Conductors," chap. iv.) how both "the untaught multitude and the bigoted zealots opposed in Europe, as they did in America, the establishment of lightning conductors"; and that "to the strength of these parties was unexpectedly added a third, in a not numerous but powerful section of learned literary men." In reviewing the able work of Mr. Anderson (which is included among the authorities cited by Major Parnell), we called attention to the graphic account of the erection of a lightning-rod on the Cathedral of Sienna, and of the occurrence on the 18th of April, 1877, of a thunderstorm from which this appliance was, even in the opinion of the bigoted opponents of the method, the efficient protector of the church. Such a case as this, standing as it does at the head of a long list of like events, weighs far more with us, and we think should weigh far more with the scientific public, than the arguments of Major Parnell. Our conclusion is almost a paradox, but we cannot hesitate to express the opinion that, while "The Action of Lightning" as a scientific work is one of an unusually high order of merit, its practical outcome is opposed to experience; and is not even a necessary consequence of the theory of the author if admitted without qualification.

Transactions of the Brighton Health Congress, 1881. President, BENJAMIN WARD RICHARDSON, M.D., LL.D., F.R.S. With authentic Portraits, Maps, and Illustrative Diagrams. Issued on behalf of the Building Fund of the Brighton School of Science and Art. London: E. Marlborough & Co.

THIS is a very useful as well as pleasant record of the recent Brighton Congress. It includes several addresses of value, and is illustrated with photographs of Dr. Richardson, Mr. Edwin Chadwick, and the energetic Mayor, Mr. W. H. Hallett, to whom so much of the success of the meeting must be attributed.

Familiar Allusions: a Hand-book of Miscellaneous Information, including the Names of celebrated Statues, Paintings, Palaces, Country Seats, Ruins, Churches, Ships, Streets, Clubs, Natural Curiosities, and the like. Begun (but left unfinished) by WILLIAM A. WHEELER; completed and edited by CHARLES G. WHEELER. London: Chatto & Windus, Piccadilly. 1882.

THERE are many names of very common occurrence in books, conversation, and newspapers which yet are not explained in dictionaries or gazetteers. The book before us is intended to supply such deficiencies, and is the work of American writers. Considering that it is intended to meet the wants of American as well as English readers and inquirers, it is very well done. We find the writer making a slip now and then,—as, for example, when under the heading "Cleopatra's Needle," he can only remember that it has recently been taken to New York and set up in the Central Park,—but this does not seem to occur often. Many will find the book useful.

Miscellanea.

Dutch House-building.—Life in Holland is much mitigated by moisture. The land is sand, but it is not for that reason dry as the desert, because, when a foundation of 3 ft. depth is dug for a house, it is filled with water in the course of a few hours, and a solid basis is obtained only by driving in piles very close together. The king's palace, in Amsterdam, though built of marble, rests on 70,000 wooden piles, and it is as square and true as if it stood on a stone bed. This is matter for wonderment, because everywhere, especially in the old cities, the houses are all awry in all sorts of ways; many of them lean over towards the street in the most threatening manner for the foot-passengers; while others, perhaps, lean the other way, with equal threatening to the navigators; for, if there is a carriage-road on one side of a house, there is sure to be a canal on the other, although often the canal, and the drive, and the avenue run together, and the housewife goes to a ship or boat to buy fish or potatoes, instead of going to a shop or having them genteelly delivered from the tradesmen's carts. The land is literally full of water, and, should the useful windmills cease to turn, it would become one vast swamp, and on the polder lands all life would soon be destroyed by consuming inundations. It is, nevertheless, true that the people enjoy good health, and might perhaps enjoy better health if they did with a little less smoking and drinking.—*Gardener's Magazine.*

Naval and Submarine Engineering Exhibition.—The judges for awarding prizes at the late Naval Exhibition held at the Agricultural Hall, viz., a prize of 100 guineas for the best means of saving life in cases of shipwreck; and a second prize of 50 guineas for the best invention of a humane character connected with seafaring, have given the 100-guinea prize to Mr. R. Roper, Stand No. 82, for his "Bridge Raft," as affording the readiest means seen by us, in case of shipwreck, of saving collectively a large number of persons, and supporting them above water for a lengthened period; and the 50-guinea prize to Messrs. J. & A. W. Birt, Stand No. 309, for their contrivances of cork mattresses, hammocks, cushions, seats, &c., for supporting individually persons in the water till further assistance can be rendered.

Walthamstow Sewerage Works.—Some three or four years ago the Local Board resolved to provide a proper system of main drainage, utilising the sewage on their farm, and in order to deal with the sewage easier and more profitably, it was designed that the surface or rain-water should pass by a separate system of sewers as direct as possible into the natural watercourses of the district, by these means rendering unnecessary the construction of large sewers, the extra size of which would only have been available in heavy rainfall. Three years ago the northern and main sewers were constructed under Mr. Grindle and Mr. Swan, but this did not complete the system, as, in order to prevent any pollution of the brooks from sewage, new branch drains had to be constructed, and where old sewers were found (nearly all of which were defective) new sewers have been laid for the conveyance of sewage, and the old drains used for conveying the storm-water. These works have recently been carried out. The length of sewers recently laid is more than six miles, and over 28,000 cubic yards of earth have been excavated. Junction pipes are laid at intervals of 30 ft. and 40 ft., so as to avoid any necessity of breaking the sewers to make connexions. The works have been executed by Messrs. Currall & Lewis, contractors, of Birmingham, under the direction and from the designs of the engineer to the Board, Mr. G. B. Jerram, A.-M. Inst. C.E. Messrs. Elder and G. H. Day have acted as clerks of works. The cost of these works has been 7,000*l.*

Metal-work Fittings.—Messrs. Tonks & Sons, of Moseley-street, Birmingham, have published a trade-book of their various brass and iron manufactures, containing 662 pages of illustrations, carefully executed. Turning over the leaves would show the public that there are many things they do not possess, but which are obtainable and seem desirable for comfort and convenience. Among the numerous articles are some very elaborate specimens of window cornices and pole-ends, finger-plates, and so on. The new kind of picture-wires (Hookham & Ludlow's patent) seem reasonable as to price, also strong, more lasting, and less unsightly than cord in rooms. A new adjusting fastener is illustrated (Hookham's patent), which has not yet come into general use, merely because it is not sufficiently known. These are small loops of sheet copper in which the picture-rings are to be placed. In the ends of the loop are two holes through which the line is threaded, leaving 1½ in. free at the end. They are simple, appear to be secure, and admit of easy and nice adjustment. Six different sizes are shown. The "American" nippers are also extremely useful, giving three different gauges for wire, and can be used for opening champagne and other bottles where the corks are wired down. Many other useful as well as ornamental articles are illustrated.

River Pollution: The Lea.—The Lea Conservancy has served notices on the St. Pancras and Islington authorities to abate an alleged pollution of a brook, a tributary of the Lea, which runs near the Finchley cemeteries of these parishes. The brook in question was open, and a few years ago contained fish, while now it is an unquestionable nuisance for a considerable part of its course. The authorities of St. Pancras and Islington allege that it is polluted by the drainage of the township which has sprung up at Finchley. The pollution of the Lea is also occasioned by the township of Leyton, on the eastern side of the river, which has now a large population. To meet the necessity of purifying the drainage into the River Lea, the local authorities propose to adopt the plans of the Rivers Purification Association, as in operation at Coventry and Hertford.

Presentation to the Vicar of Luton.—The completion, on Good Friday, of the twenty years' ministry of the Rev. J. O'Neill, as vicar of Luton, was marked, on Saturday last, by the presentation to him of a handsome marble pulpit, costing some 250*l.*, which sum was subscribed by parishioners and others. The pulpit, which stands against the first south-eastern pier in the nave, is in the Early English style, and is built of deeply-veined alabaster and various kinds of marble. It is 6 ft. 9 in. high, and 4 ft. 7 in. broad. The pulpit came from the works of Messrs. Jones & Willis, London.

Mr. George Aitchison, A.R.A., is to read a paper on "Coloured Decorations" before the Architectural Association this (Friday) evening, the 5th.

"Utilisation of Tidal Energy."—At a meeting of the Society of Engineers, held on Monday evening last, in the Society's Hall, Victoria-street, Westminster, Mr. Jabez Church, president, in the chair, a paper was read on "The Utilisation of Tidal Energy," by Mr. Arthur Oates. The author commenced by stating that the recent advance in the application of electricity to the storage and transmission of mechanical power has caused attention to be directed to economising our coal, by the employment of some of the inexhaustible sources of power, amongst which the tide takes the first rank in this country. After giving a table showing the power and value of the energy derivable from the rise and fall of tides, and explaining how they can be calculated, the means which could be employed in utilising the energy were stated to be almost innumerable. Of these, the tidal dam is by far the most important, therefore the rest of the paper was devoted to the consideration of it, illustrated by drawings showing the nature of the proposed dam. It would have to be constructed across an inlet, or in any position where it would enclose a portion of the sea, and would be provided with machinery to utilise the fall of the water into, and out of, the inclosure, near the times of high and low water respectively.

Temporary Buildings.—At Bow-street, on Tuesday, Mr. J. C. Humphries, of Albert-gate, was summoned for alleged contraventions of the Metropolitan Buildings Act: first, for neglecting to give two days' notice to the District Surveyor before commencing to erect an iron building; and, secondly, for constructing a building without having obtained the approval of the Metropolitan Board of Works. The building in question had been erected on the Victoria Embankment, on a site adjoining the St. Stephen's Club, for the purpose of exhibiting a statue of the Right Hon. W. E. Gladstone, executed by Mr. Bruce Joy, and it was stated by Mr. Dru Drury, the District Surveyor, that a compliance with the order was particularly asked for, on the ground that, being a place of public exhibition, there might be some accident through improper construction or otherwise, and the Board be held responsible by not insisting on a strict observance of the Act. Mr. Blanchard Wontner, who appeared on behalf of Mr. Joy, said this suggestion was improbable, and the exhibition was not a permanent one, and would shortly close. Mr. Vaughan, after some discussion, made an order with costs in the second summons, but adjourned the first for the attendance of the defendant, and for the purpose of considering whether it was necessary to give notice to the District Surveyor.

Building Land at Acton and Ealing.—Mr. Richard J. Collier, on the 20th ult., offered for sale at the Windmill Tavern, High-street, Acton, fifty-three plots of freehold building land, being the first portion of the South Acton Station Estate, situate close to the Railway Station, from which there is a regular service of trains to Broad-street. The plots had frontages of about 18 ft., and depth of 100 ft., and realised from 75*l.* to 88*l.* per lot. The total result of the sale was 3,694*l.* On the 26th ult., at the Feathers Hotel, Broadway Railway Station, Ealing, the same auctioneer offered for sale sixty-six lots of freehold building land, having frontages to the Avenue-road and new road leading therefrom. At the beginning of the sale there was every appearance of a blank evening, as lot after lot down to No. 8 had to be passed without a bid. This was evidently owing to the heavy building stipulations, that no house of less value than 700*l.* net cost be erected upon these lots. Upon a bid being asked for No. 9, there was soon a move made. The restrictions being from this point down to lot 36 modified to 300*l.* per house, active competition now set in, and a good sale was effected. Prices ranged from 66*l.* to 76*l.* for plots of 20 ft. frontage with depth of 100 ft. Fifty lots were sold, realising a total of 3,475*l.*

School Buildings Exhibition.—An exhibition of plans and models for school buildings in Paris is now being organised by the French Minister of Public Instruction. Already 300 architects and contractors have notified their intention of exhibiting, and every province of France, including Corsica and Algeria, is to be represented. The exhibits are expected to be diversified, owing to the various needs arising from different altitudes and climates. It has been decided to hold the exhibition in the Passy Wing of the Trocadéro Gallery, and the plans, models, and drawings must be delivered there between May 1 and May 15.

The Gulcher Electric Light System.—A brilliant display of the new Gülcher electric light took place on Monday evening at the works of Messrs. A. Ransome & Co., King's-road, Chelsea, where a large party of gentlemen interested in the subject assembled to witness it. Mr. R. J. Gülcher, of Biola, Austria, the founder of the system, exhibited it at the Paris Exhibition, and his several patents will be worked by a limited company, now being formed for that purpose, under the style of the "Gülcher Electric Light and Power Company." The machinery and apparatus exhibited consisted of the dynamo machine and the lamp. The dynamo machine is constructed with a view to the production of an electric current of low tension and great power. To this end the internal resistance of the machine has been reduced to the utmost extent practicable. In this machine the armature revolves between the poles of four pairs of electro-magnets, and the periphery of the ring which it surrounds is also subjected to a powerful inductive action. The section of the ring is such that one of the principal sources of injurious heat is done away with.

Leicester.—The Abbey Park here is to be opened by the Prince and Princess of Wales on Whit Monday. Very extensive preparations are being made for the decoration of the town on the occasion, under the direction of Mr. Gordon, the borough surveyor. Besides Venetian masts, festoons, &c., there will be ten "triumphal arches." It is proposed that some of these shall be representations of the ancient gates of the town; 2,000*l.* is to be expended in these decorations.

Wood Green.—The tender of Mr. John Bell, contractor, Wood Green, has been accepted for building a large assembly-room at the King's Arms Hotel, Wood Green. Architect, Mr. Henry Stone, John-street, Bedford-row.

TENDERS

For new roads and sewers, Beulah Park Estate, Norwood, for Messrs. A. Waterer & E. C. Davis. Mr. H. A. Alexander, surveyor:—

Hornbery, Penrith, and Beulah Roads.

First portion.

J. B. Marshall	£1,550 0 0
Wm. Harris	1,413 0 0
Pizzey	1,323 0 0
W. J. Botterill	1,163 0 0
Boyce	1,079 0 0
Clarkson & Wilson	1,048 0 0
W. G. Harris	1,028 0 0
Wm. Nicholls	973 0 0
Wilkes & Co.	923 0 0

Cranbrook, Westbrook, Upton, and Beulah Roads.

Second portion.

W. J. Botterill	£1,532 0 0
Wm. Harris	1,399 0 0
Boyce	1,371 0 0
W. G. Harris	1,315 0 0
Pizzey	1,287 0 0
Clarkson & Wilson	1,139 0 0
Wm. Nicholls	1,105 0 0
J. B. Marshall	1,050 0 0
Wilkes & Co.	993 0 0

For new Branch Dairies, stabling, men's apartments, and covered yard, in Wemyss-road, Blackheath Village, for the Express Dairy Company, Limited. Mr. Geo. Barnes Williams, architect. Quantities by Mr. Arthur T. Fullicks:—

Conder	£4,332 0 0
Colls & Son	4,216 0 0
Ashby Bros.	4,195 0 0
Rider & Son	4,063 0 0
Ashby & Horner	4,019 0 0
Brass	3,826 0 0
Kirk & Randall	3,790 0 0
Jerrard	3,773 0 0
Adamson & Sons (accepted)	3,727 0 0

For the erection of six cottages and out-buildings at Great Thurlow, Suffolk, for the Right Hon. W. H. Smith, M.P. Messrs. Sedgwick, Son, & Weall, architects. Quantities supplied by Messrs. Nixon & Raven:—

Redding & Son, Cambridge	£1,985 0 0
Bell & Sons, Saffron Walden	1,799 0 0
Grimwood & Son, Sudbury	1,694 0 0
T. Cadge, Hartest	1,669 0 0
W. Saint, Cambridge	1,588 0 0
Mason & Son, Haverhill (accepted)	1,579 0 0

For laying Limmer Rock asphalte at the Victoria Station Extension, Manchester, and Ordsall-lane widening. Quantity, about 8 acres:—

Bradshaw & Co., London (accepted).

For laying footways of Black Boy-lane with Limmer Rock asphalte, for the Tottenham Local Board of Health. Mr. W. A. H. De Pape, engineer:—

Bradshaw & Co., London (accepted).

For alterations and adapting of premises, No. 10, St. James's-street, and No. 20, King-street, for the Junior Army and Navy Club. Mr. Wyatt Papworth, architect:—

Wm. Cole (accepted).

For alterations and new stabling at 149, Lancaster-road, Notting-hill, for the London Parcels Delivery Company, Limited. Mr. W. Seckham Witherington, architect:—

Scrivener & Co.	£728 0 0
Colley	697 0 0
Vigor (accepted)	657 0 0

For new Board Schools, Wolverhampton-road, Walsall, for the Walsall School Board. Mr. Samuel Loxton, architect. Quantities supplied by the architect:—

J. Rowley, sen., Walsall	£4,700 0 0
T. Taylor, Walsall	4,606 0 0
Stockton & Son, Oldbury	4,476 0 0
A. Lynex, Walsall	4,475 0 0
Bradney & Co., Wolverhampton	4,395 0 0
Evans & Co., Wolverhampton	4,331 14 0
J. J. Wood, Malvern	4,332 0 0
Atkins, Walsall	4,246 0 0
W. T. Bennett, Birmingham	4,224 0 0
W. Wistance, Walsall	4,221 0 0
G. Butler, Darlaston	4,085 0 0
S. Tesee, Darlaston	4,071 0 0
G. Widdowson, Saltley, Birmingham	4,000 0 0
J. Guest, Stourbridge	3,877 0 0
J. Jones & Son, Sedgeley	3,790 0 0
J. H. Hunter, Willenhall	3,770 0 0
Heap, Bros., Rugby	3,695 0 0
W. Willey, Wolverhampton*	3,589 10 0

* Accepted.

For new Board Schools, Elmore-green, Bloxwich, for the Walsall School Board. Mr. Samuel Loxton, architect. Quantities supplied by the architect:—

J. Welsh, Hereford	£2,799 0 0
Hughes, Hockley	2,590 0 0
Wootton, Bloxwich	2,563 0 0
J. Rowley, sen., Walsall	2,550 0 0
W. Wistance, Walsall	2,497 0 0
T. Tildesley, Willenhall	2,340 0 0
D. Moore, Walsall	2,300 0 0
T. & E. Cresswell, Walsall Wood	2,250 0 0
Bradney & Co., Wolverhampton	2,234 0 0
G. Widdowson, Saltley	2,175 0 0
Jones & Son, Sedgeley	2,160 0 0
Tesee, Darlaston	2,145 0 0
H. J. Hunter, Willenhall	2,110 0 0
Heap, Rugby	2,090 0 0
Bromage, Leek	2,043 0 0
J. Guest, Stourbridge	2,000 0 0
G. Potter, Leicester	1,998 10 0
A. Lynex, Walsall (accepted)	1,995 0 0

For house and offices, at Farnborough, Kent. Mr. John M. Hooker, architect. Quantities by Mr. W. H. Barber:—

Laslett	£2,197 0 0
Payne	2,160 0 0
Wheatley	2,159 0 0
Bingham	2,117 0 0
Wiltshire	2,100 0 0
Grover	2,084 0 0
Crossley	2,000 0 0
Calland & Son	1,980 0 0
Darnell	1,955 0 0

For villa residence, Bloxwich, near Walsall, for Mr. J. Marshall. Mr. Samuel Loxton, architect. Quantities supplied by the architect:—

J. Beards, Bloxwich	£1,850 0 0
J. Rowley, sen., Walsall	1,700 0 0
S. Wootton, Bloxwich	1,640 0 0
D. Evans, Wolverhampton	1,587 15 0
W. Wistance, Walsall	1,535 0 0
A. Lynex, Walsall	1,530 0 0
W. Wiley, Wolverhampton	1,391 12 0
S. S. Tesee, Darlaston (accepted)	1,350 0 0

For villa residence, Four Oaks, Sutton Coldfield, for Mr. Edwin Munrow. Mr. Samuel Loxton, architect. Quantities supplied by the architect:—

T. Hughes, Hockley, Birmingham	£1,700 0 0
J. Jusley, Aldridge	1,696 0 0
Simons, Aston New Town	1,694 0 0
W. Wistance, Walsall	1,585 0 0
J. Adkins, Walsall	1,530 0 0
A. Lynex, Walsall (accepted)	1,433 0 0

For the erection of a residence and stable buildings, at Reigate. Mr. Alfred Burr, architect. Quantities supplied:—

Wm. Baguley	£9,525 0 0
Maides & Harper	9,380 0 0
John Wilkinson	8,844 0 0
Albert Kimberley	7,574 0 0
Stephens & Bastow	7,466 0 0
James Longley	7,384 0 0
W. T. Beale	7,247 0 0
T. Tyerman	7,214 0 0
R. G. Bartley	7,188 0 0
Priestley & Gurney	6,668 0 0
Wm. H. Wheeler	6,598 0 0

For house at Nether-street, Finchley. Mr. T. Newall, architect. Quantities by Mr. S. Young:—

Plowman, Finchley	£2,074 0 0
Goodman, Barnsbury	1,989 0 0
Gibson, Southall	1,967 0 0
Thos. Nye, Ealing	1,929 0 0
Staines & Son (accepted)	1,882 0 0

For alterations and additions to house, Gravel-hill, Bexley Heath, for Mr. Thomas Westbrook. Mr. H. A. Alexander, architect:—

Strickland & Co.	£920 0 0
Elms	805 0 0
Gates	776 10 0
Dollding	768 0 0
Clarke	647 15 0

For block of four dwelling-houses, Tenter-street, Goodmans-fields, for Mr. A. M. Kino. Messrs. Joseph & Pearson, architects. No quantities:—

Sawyer	£6,989 0 0
McLachlan & Son	6,420 0 0
Langmead & Way	6,397 0 0

For making roads on the Heath House Estate, Romford, Essex. Mr. W. Houghton, surveyor:—

John Bell (accepted).

For building one-story shop on ground in rear of premises at corner of Nevill and Broughton roads, Stoke Newington, for Mr. G. Morris. Mr. Lewcock, architect:—

Clark & Holden	£172 0 0
Taylor & Parfitt	149 0 0
J. Childs	144 0 0
S. Goodall (accepted)	130 0 0

For the construction of the works of sewerage and sewage disposal, for the Borough of Chipping Wycombe, Bucks. Mr. Baldwin Latham, engineer:—

North & Parry, Sleaford	£34,749	0 0
J. Hoare & Sons, Blackfriars	29,959	2 3
George Law, Kidderminster	23,164	7 10
Lapish & Lutley, Gunnersbury	21,954	0 0
Kellett & Bentley, Queen Victoria-street	21,454	13 0
J. Strachan & Co., Wood-green	21,138	0 0
J. Simons, Sidcombe, Kent	20,285	10 6
Henry Sanders, Southampton	19,967	0 0
R. Hammond, Canonbury	19,800	0 0
Ford & Everett, Westminster	19,749	0 0
B. Cooke & Co., Battersea	19,442	13 0
John Mackay, Hereford	18,633	3 1
J. Melland Smith, Westminster	18,000	0 0
Hill, Bros., Beckenham	17,773	0 0
Carroll & Lewis, Birmingham	17,739	13 11
A. Palmer, Birmingham	17,281	4 4
Bottoms Bros., Battersea	17,257	0 0
Fotherby & Son,* Burnley	16,938	5 7

* Accepted, subject to inquiry.

For alterations and additions to residence, "Gostwycke," Colchester, for Mr. Edwin J. Saunders. Messrs. Ebbetts & Cobb, architects:—

	A.	B.
Everett & Son	£515	£—
W. Pitt	488	70
F. Dupont	460	54
G. Dobson	448	50
C. H. Oldridge	434	50

B. Deduct if bricks and slates are provided.

For completion of a pair of semi-detached houses, at Sidcup, for Messrs. G. H. Tatham and E. P. Landon. Messrs. Ebbetts & Cobb, architects:—

Carmody	£863	0 0
Otley & King	650	15 0
Langler & Pinkham	646	0 0
Bayliss	586	10 0
Nichols	539	8 0

For alterations at the Malden Arms, Malden-road, for Mr. J. Hunt. Mr. J. R. Furniss, architect:—

Lamble (accepted)	£269	0 0

For repairs, painting, &c., at the Lord Stanley, Payne-street, Deptford, for New Westminster Brewery Company. Mr. H. W. Budd, architect:—

Lamble (accepted)	£119	0 0

For alterations at the Leighton Arms, Brecknock-road, for Mr. Bridgland. Mr. J. R. Furniss, architect:—

Toms	£479	0 0
Auley	440	0 0
Drew	423	0 0
Lamble (accepted)	412	0 0

For two residences, at Barnet, for Mr. Charles Jack. Mr. Edwin T. Hall, architect:—

Ennor Julian & Co., London	£4,820	0 0
Foster & Dickson, Rugby	4,592	0 0
Marriott Bros., Barnet (accepted)	4,473	0 0

For chapel to seat 294 persons (no galleries), in Avondale-road, Peckham. Mr. Edwin T. Hall, architect:—

Adamson & Sons, Putney (accepted)	£1,473 0 0

For the first portion of proposed New Catholic Church of Our Lady and St. Philip, at Lower Sydenham, Kent. Mr. Fredk. A. Walters, architect. Quantities supplied:—

	A.	B.	C.
Titmas'	£2,080	£1,012	£520
Booth & Sons	2,045	1,010	510
E. Conder	1,995	1,010	500
Nash	1,995	945	480
Macey & Sons	1,966	971	490
Parmenter	1,920	916	488
L. H. & R. Roberts	1,895	962	479
Dearde	1,838	883	456

For the erection of twenty-seven houses, near Alfreton-road, Radford, for Alderman Barton. Mr. J. Martin, architect. Quantities not supplied:—

J. W. Russell, Nottingham	£6,898 0 0
James Saul & Son, Nottingham	5,200 0 0
G. Emerton, Nottingham	5 050 0 0
J. R. Morrison, Nottingham	4,745 0 0
Walter Collinson,* Nottingham	4,520 0 0
Bott & Wright, Nottingham	3,335 0 0

Grates and mantels, £250 extra.
* Accepted.

For St. John's-road School, Hoxton:—

H. Hart	£15,487	0 0
G. S. Pritchard	14,321	0 0
W. G. Larke & Son	13,997	0 0
G. S. S. Williams & Son	13,994	0 0
C. W. Reading	13,973	0 0
E. Laurence	13,915	0 0
J. Grover	13,748	0 0
W. Brass	13,653	0 0
Steel, Bros.	13,532	0 0
C. Cox	13,518	0 0
Wall, Bros.	13,489	0 0
T. Boyce	13,400	0 0
Perry & Co.	13,410	0 0
W. Scrivener & Co.	13,293	0 0

For new farm buildings, stables, &c., for Mr. Keevil, near Maldon. Mr. Walter Graves, architect. Quantities by Mr. H. E. Pollard:—

Nightingale	£934	0 0
Pollard	879	0 0
Spenser	858	0 0
Messom	767	0 0
Ackerman	776	10 0
Norman	693	0 0
Saunders	660	0 0

For alterations and additions to Lower Blagden, for Mr. C. Daw. Mr. Walter Graves, architect. Quantities by Mr. H. E. Pollard:—

Pollard	£515	0 0
Nightingale	505	0 0
Niblett	490	0 0
Spenser	462	0 0
Messom	415	0 0
Norman	410	0 0
Saunders	387	0 0
Ackerman	374	10 0

For the erection of cottages in the Herbert-road, Wimbledon, for Mr. George Grantham. Mr. Alfred G. Alley, architect:—

C. Bewsey (accepted)	£1,068 0 0

For alterations to the Old Ford Mission-hall and British Workman, Tredegar-road, Bow. Messrs. Hills & Fletcher, architects:—

Gunning, Bromley, E. (accepted)	£300 0 0

TO CORRESPONDENTS.

Notices (a ventilator in the outer wall would be found useful. Better get advice on the spot).—B. (we do not pretend to advise in special cases. General principles may be learned from our pages).—E. P. (illegible).—Subscriber (We cannot give addresses. The slag wool appears to have fallen out of use).—J. L. B.—H. R. T.—W. E. H.—N. & R.—W. C.—W. G.—S. J.—O. C. H.—F. A. S.—A Master Builder.—M. & Co.—R. J. C.—J. H.—T. G. J.—S. J. N.—R. A. L.—B. & H.—H. C.—A. G.—W. H. R.—G. D.—F. R.—W. de G. B.—A. W.—J. & B.—S & Son.—S. L.—H. A. A.—S. H.—R. N. S.—W. S. W.—L. & W.—J. P. S.—W. F.—D. & Co.—H. P. R.—J. M.—J. P.—F. W. & Co.—B. L.—E. & C.—E. T. H.—W. H.—H. H.—D.—Mr. L.—A. G.—A. G. O.—H. & F.—M. Bros. & Co.—W. B.—F. L.

All statements of facts, lists of tenders, &c. must be accompanied by the name and address of the sender, not necessarily for publication.

We are compelled to decline pointing out books and giving addresses.

NOTE.—The responsibility of signed articles, and papers read at public meetings, rests, of course, with the authors.

CHARGES FOR ADVERTISEMENTS.

SITUATIONS VACANT, PARTNERSHIPS, APPRENTICESHIPS TRADE, AND GENERAL ADVERTISEMENTS.

Six lines (about fifty words) or under ..... 4s. 6d.
Each additional line (about ten words) ..... 0s. 6d.

Terms for series of Trade Advertisements, also for Special Advertisements on front page, Competitions, Contracts, Sales by Auction, &c. may be obtained on application to the Publisher.

SITUATIONS WANTED.

FOUR Lines (about THIRTY words) or under ..... 2s. 6d.
Each additional line (about ten words) ..... 0s. 6d.

REPLIES TO ADVERTISEMENTS,
Addressed Box —, Office of "The Builder,"
Cannot be forwarded, but must in all cases be called for, and the Office Receipt produced.

THE CHARGE FOR A BOX IS AS UNDER:—
For "Situations Wanted" Advertisements ..... 3d. per Week.
For all other Advertisements ..... 6d. per Week

PREPAYMENT IS ABSOLUTELY NECESSARY.

*** Stamps cannot be sent, but all small sums should be remitted by Cash in Registered Letter or by Money Order, payable at the Post-office, King-street, Covent-garden, W.C. to

DOUGLAS FOURDRINIER, Publisher,
Addressed to No. 46, Catherine-street, W.C.

Advertisements for the current week's issue must reach the office before THREE o'clock p.m. on THURSDAY.

The Publisher cannot be responsible for DRAWINGS, TESTIMONIALS, &c. left at the Office in reply to Advertisements, and strongly recommends that of the latter COPIES ONLY should be sent.

TERMS OF SUBSCRIPTION.

"THE BUILDER" is supplied direct from the Office to residents in any part of the United Kingdom at the rate of 18s. per annum, prepaid. Remittances payable to DOUGLAS FOURDRINIER, Publisher, 46, Catherine-street, W.C.

Best Bath Stone.
WESTWOOD GROUND,
Box Ground, Combe Down,
Corsham Down,
And Farleigh Down.
RANDELL, SAUNDERS, & CO., Limited,
Corsham, Wilts. [ADVT.

Box Ground Stone
Is the best for use in all exposed positions, being a well-known and tried weather stone.
50,000 feet cube in stock.
PICTOR & SONS,
Box, Wilts. [ADVT.

Doulting Freestone and Ham Hill Stone of best quality, in blocks, or prepared ready for fixing. An inspection of the Doulting Quarries is respectfully solicited; and Architects and others are CAUTIONED against inferior stone. Prices, delivered to any part of the United Kingdom, given on application to CHARLES TRASK, Norton-sub-Hamdon, Ilminster, Somerset.—Agent, Mr. E. WILLIAMS, 73, Charlotte-street, Portland-place, W. [ADVT.

Doulting Stone and Ham Hill Stone, of best quality. Prices and Estimates, including delivery to any Station, on application to STAPLE & HANN, Quarrymen, Stoke-sub-Hamdon, Ilminster. Agent, Mr. E. CRICKMAY Langbourn-chambers, 17, Fenchurch-street, E.C. [ADVT.

Asphalte.
Seyssel, Patent Metallic Lava, and White Asphaltes.
M. STODART & CO
Office:
No. 90, Cannon-street, E.C. [ADVT.

Asphalte.—The Seyssel and Metallic Lava Asphalte Company (Mr. H. Glenn), Office, 38, Poultry, E.C.—The best and cheapest materials for damp courses, railway arches, warehouse floors, flat roofs, stables, cow-sheds and milk-rooms, granaries, tan-rooms, and terraces. [ADVT.

Immense quantities of
DRY WAINSCOT,
DRY MAHOGANY,
DRY WALNUT,
in all thicknesses.
B. J. HUDSON & SONS,
Whitfield-st., W., and Great Peter-st., S.W.,
London. [ADVT.

MICHELMORE & REAP,
Manufacturers of

COLLINGE'S PATENT HINGES,
LEVER, SCREW, & BARREL BOLTS,
Self-Acting "FALL DOWN" GATE STOPS,
and IMPROVED GATE FITTINGS of every Description.
36A, BOROUGH ROAD,
Discount to Builders. LONDON S.E.
Illustrated List two stamps.

ZINC ROOFING.
F. BRABY & CO.,
LONDON, LIVERPOOL, GLASGOW.
VIEILLE MONTAGNE BRAND.
NO SOLDER.
NO EXTERNAL FASTENINGS.